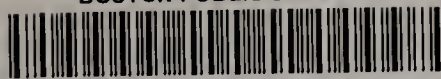


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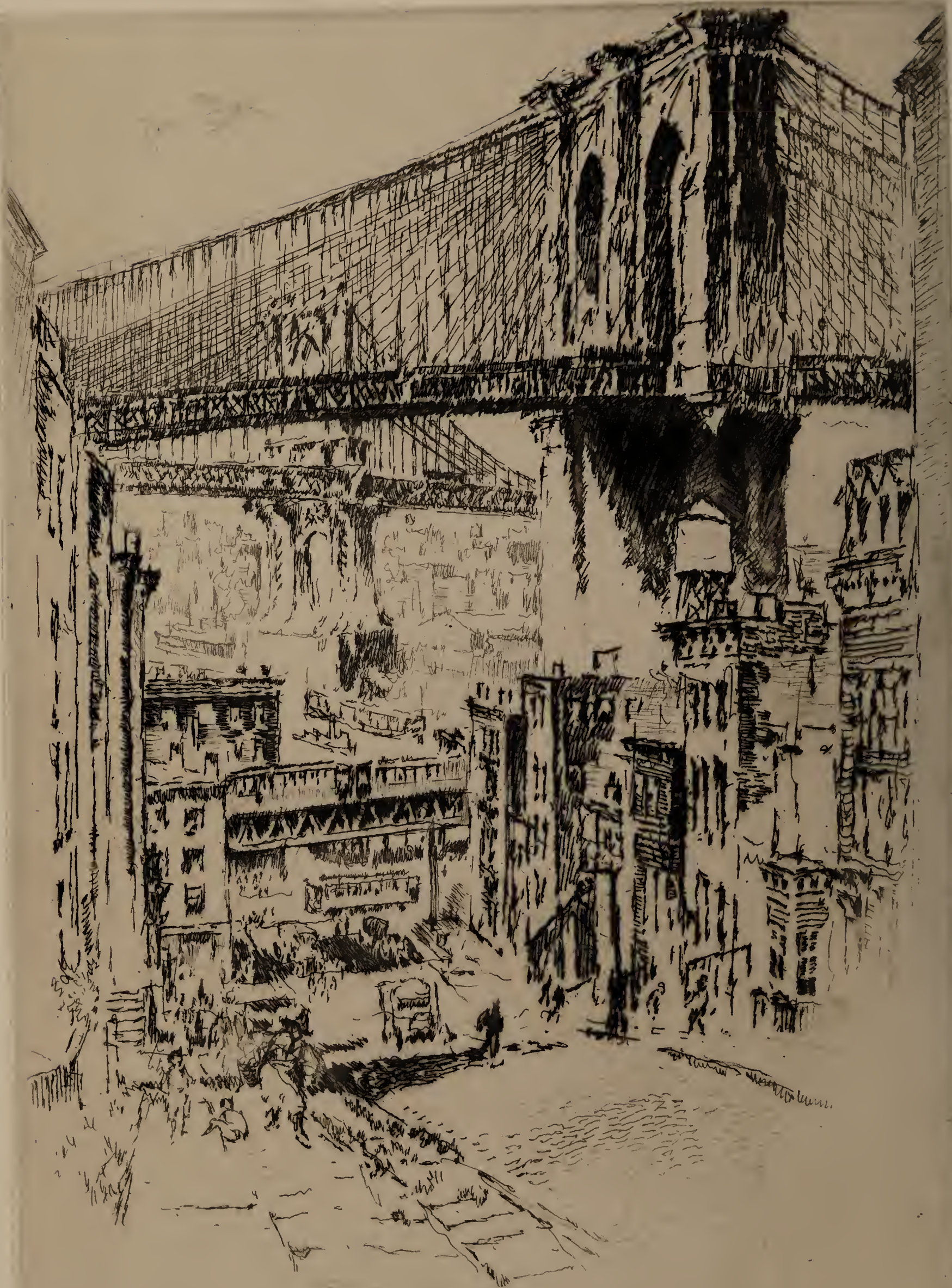
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CATALOGUE OF THE ETCHINGS
OF JOSEPH PENNELL



THE BRIDGES FROM BROOKLYN

Original Etching

BY

JOSEPH PENNELL

CATALOGUE OF THE ETCHINGS
OF JOSEPH PENNELL. COMPILED
BY LOUIS A. WUERTH

WITH AN INTRODUCTION BY
ELIZABETH ROBINS PENNELL



PUBLISHED BY LITTLE, BROWN, AND COMPANY
THIRTY-FOUR BEACON STREET, BOSTON, MASSACHUSETTS · 1928

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Schofield

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The following collectors have also generously supplied a large number of the rarities and exceptionally brilliant proofs for reproduction: Mrs. Joseph Pennell; Mr. and Mrs. George W. Davison; Mrs. George P. Douglas; Mrs. John C. Clark; Mr. and Mrs. David Keppel; Mr. and Mrs. Edward L. Tinker; Mr. and Mrs. Laurent Oppenheim; Mr. William P. Chapman, Jr.; Mr. Nevett S. Bartow; Mr. Louis E. Stern; Mr. Edward F. Tilyou; Mr. Eugene A. Noble; Mr. Samuel Gerstley; Mr. Frank V. Chappell; Dr. G. B. Leonard.

The Museums and Art Galleries that have also aided by answering questions, providing lists and photographs are: The Library of Congress, Washington, D. C.; The Art Institute of Chicago, Chicago, Illinois; The Minneapolis Institute of Fine Arts, Minneapolis, Minnesota; Washington University (collection on permanent loan to the City Art Museum of St. Louis), St. Louis, Missouri; The Brooklyn Museum, Brooklyn, N. Y.; The Pennsylvania Historical Society, Philadelphia, Pennsylvania; The Metropolitan Museum of Art, New York, N. Y.; The Carnegie Institute, Pittsburgh, Pennsylvania; Boston Museum of Fine Arts, Boston, Massachusetts; Cleveland Museum of Art, Cleveland, Ohio; Corporation Art Gallery and Museum, Bradford, England; City Art Gallery and Museum, Manchester, England; The British Museum, London, England; Victoria and Albert Museum, London, England; City of Birmingham Museum and Art Gallery,

Birmingham, England; Art Gallery of Toronto, Toronto, Canada; Bibliothèque Nationale, Paris, France; Museum of Fine Arts, Budapest, Hungary; Museum der Bildenden Künste, Leipzig, Germany; Dresden Museum, Dresden, Germany; Albertina Museum, Vienna, Austria; Art Gallery, Florence, Italy.

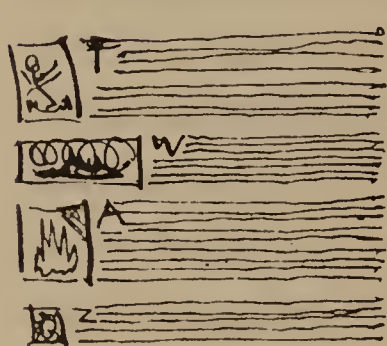
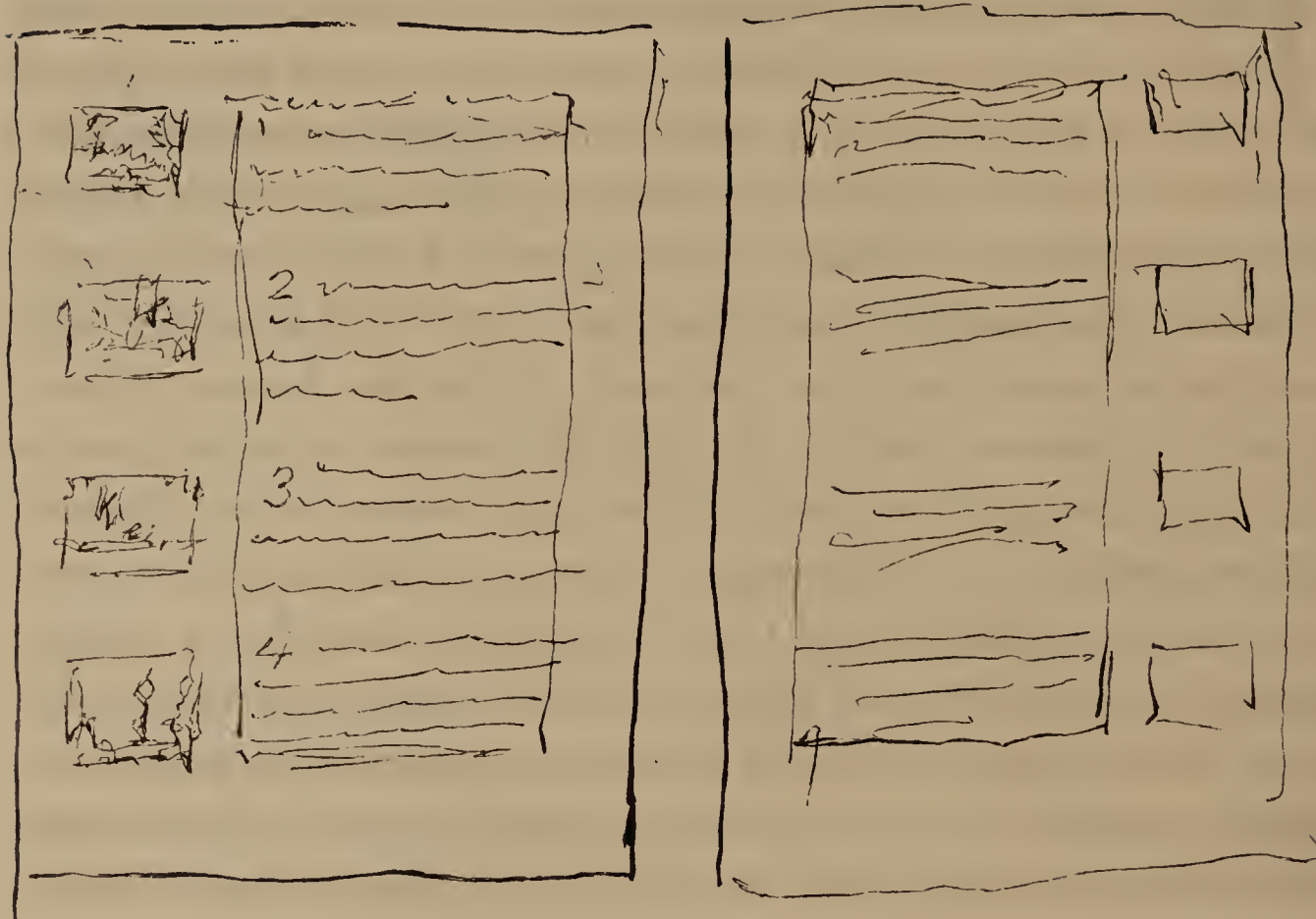
The collection of etchings in the Library of Congress is not yet complete, but each of the prints it already includes is marked L. C.

The statement that the plate "exists" means that it is now in the Library. The others are destroyed, save a very few in the possession of private owners.

INTRODUCTION

JOSEPH PENNELL thought, and said in his *Etchers and Etching*, that there is no reason why a catalogue should not be as interesting as a biography, as concise as a dictionary, so authoritative as to be final. He knew that, "if properly made, it would be an invaluable record of an artist's work" and a no less invaluable aid to collectors, dealers, curators and students. The general public he did not consider because he believed that the general public did not appreciate an etching and never could. He had not been without plans for a catalogue of his own work. At first the idea was to have it prepared by Messrs. Frederick Keppel and Company who had been his agents, also his friends from the beginning, as they were to the end. They had all the material, a Mss. catalogue for reference practically begun, but, somehow, that scheme fell through. In the Nineties there was talk of a catalogue by Professor Doctor Hans W. Singer of the Print Room in the Dresden Museum. Pennell's prints were well known and appreciated in Dresden, as, indeed, throughout Germany, many in Dr. Singer's private collection, many in the Museum collection, while Arnold in that city was for long his German agent. When the number of etchings was comparatively small this plan was feasible, far apart as were artist and cataloguer. When more and more plates were etched, the difficulties increased until, eventually, with the war and his return to America, there was no facing them. In Pennell's last years, Dr. John C. Van Dyke was inclined to take up the matter to the extent of writing an Introduction, which would have pleased Pennell, who had a great respect for Dr. Van Dyke as a critic and affection as a man. The task, however, promised to be enormous, the prints by now amounting to over eight hundred, and when Death claimed him nothing definite had been done despite the many years of planning. How much he had the scheme at heart is shown by the Codicil to his Will, written out by himself in 1924, leaving directions for the making of a Catalogue not only of his etchings, but of all his lithographs, drawings, water-colours, pastels—in fact, everything included in his fine

Bequest to the Library of Congress. As his sole executrix, knowing better than any one else his eagerness to have the record completed, I felt it my duty to see that there should be no further delay in having his wishes carried out.



Blocks about 2×2 letter press name, date, size, this will be all made ready, Keppels have a class catalogue, and then I will add to a nice, Gammellesque, description of how when and where ~~it~~^{the} was done, I wish the sort of thing to make Howard Mansfield squalk, and faint.

In this Codicil he suggested that Mr. David Keppel might be consulted, and so I returned with the scheme to the authorities to whom he first proposed it. Mr. Louis Wuerth has been many years with the house of Keppel, has had much experience in cataloguing, a wide knowledge of prints, and the facilities that only a firm so long and intimately, and affectionately, associated with Joseph Pennell and his art could provide.

Pennell was nothing if not thorough. He was not only determined to have a catalogue but knew how it should be done. He had no use for the old-fashioned catalogue running to elaborate descriptions of every detail in a print, especially when, as with the old-fashioned Wedmores of art criticism, a good deal of fine writing that did not mean anything was thrown in. Nor was he in sympathy with the more elaborate and recent catalogue in which the etchings, reproduced on a large scale, are placed in portfolios apart from the text, so that to consult them becomes a labour. He once said that "the man to make the catalogue of an artist's work is the artist himself assisted by a clerk and a foot rule," and what he advised for others he towards the end intended to do for himself. If he did not live long enough to accomplish the work, at least his ideas are carried out as far as possible in this volume. The etchings have been reproduced small enough to be printed on the page with the text, but not so small that everything in them cannot be seen, and to see is more satisfactory than to read. The text has been restricted to a simple statement of measurements, size of edition, and the fact, whether or no, the print is already in the Library of Congress collection. Even his design for the page has been followed—the design of the page in any book he had to deal with being to him of no less importance than its contents. In a letter on the subject to Dr. John C. Van Dyke (September 18, 1924) he made a little sketch of the page he proposed and, on going through his papers, I found, evidently jotted down hastily, on the back of an envelope another sketch, this one of the two pages as they would look facing each other. In the letter he explained his intention of adding "the nice Pennellesque description of how and when and where each was done," notes that would have been of the greatest interest to the collector, and as vivid and picturesque as the descriptions in the *Joseph Pennell's Pictures* series. He had a style of his own in writing as in etching, a style that can be neither copied nor rivalled, but there was never time. To make up for this loss, in many cases his notes in catalogues prepared by himself for his different exhibitions of etchings are given.

The number of his etchings may astonish those who are familiar with the

amount of work he accomplished in other mediums. But Pennell had a genius for work. It was his supreme interest, occupation and amusement in life. He cared not at all for the forms of recreation most men today cannot do without. The only sport he indulged in was cycling, and part of its attraction was that, as an illustrator, he was forced to travel, and to cycle was the most independent and exhilarating way of getting about. He never went on holidays, he had no pleasure in idling, he was bored when he had nothing to do. Only the other day Mr. John Copley, in a letter, was reminding me of the "superb way in which he did consume both ends of the candle: works and deeds both; he produced more than most men and lived more at the same time." It was inevitable that he should produce a large number of etchings. An etching needle was in his hands almost as soon as a pencil or a pen, and he never laid it down again, save at rare intervals. He was trying to etch on glass while he was still a schoolboy; he was at the press in his printing room the day before his fatal illness sent him to the bed from which he was never to rise. "Etchings are made because the artist must express himself by etching," he wrote in *Etchers and Etching*. The one surprising part of it is that he should have felt this imperative need, for he came of a long line of Quaker ancestors who had no use for art as a method of expression. He was educated in a Friends' School where drawing classes were for scholastic discipline rather than for any practical or approved end in life. However, drawing classes there were and, among the masters, one, Joseph Ropes, who, though not a great artist, was a great enthusiast, his enthusiasm carrying him to etching on glass and showing the results to the one student who could be interested and inspired to go and do likewise.

This was the beginning. Pennell's second chance was having as near neighbour in Germantown Dr. Frederick Stone, Secretary of the Historical Society of Pennsylvania and Editor of the Magazine. He saw the youth's etchings, thought them promising and suggested that he should illustrate a series of articles on the Old Germantown Road by Ward Townsend. It is amusing to come upon these early immature efforts in so solemn and pon-

derous a publication where, in looking over the pages, they seem, in their freshness of vision and gaiety, almost an intrusion. Already there was character in his prints, something personal, they showed observation, and a distinct feeling for line rare in so youthful a student.

Pennell's third chance was his meeting with Gerome Ferris in the Industrial Art School where both worked in the evening, Pennell after a hard day in the Coal Office in which his parents thought well to start him in life. Young Ferris introduced his fellow student to his father, Stephen Ferris, whose etchings are fairly well forgotten, not altogether undeservedly. But if he was not a very distinguished artist, he was an experienced craftsman, a generous craftsman, always willing to share his knowledge. "Everything about making an etching can be learned from an etcher in a morning," Pennell says in *Etchers and Etching*, "but it will take the student all his life to put his learning into practice." It did not take him long to learn what was to be learned about copper plates, etching grounds, etching needles and acid baths, and Ferris had something else to teach. He had been immensely influenced by the modern Spanish School—Fortuny, Rico, Fabres, Casanova—and he handed down the influence to the younger Americans, Pennell among them. It can be seen especially in Pennell's early pen drawings for illustration, as in most of the illustrations of the little group who made the American illustrated magazines of the last quarter of the Nineteenth Century the most memorable ever published at any period.

To these three chances, I must add a fourth—the chance that James L. Claghorn was then President of the Pennsylvania Academy of the Fine Arts, that he was an intelligent collector of etchings, that he was ever willing to show his prints to artists and students whose interest was genuine. In his house, on Sunday mornings, when he was at home with his prints, Pennell got to know Whistler's and Haden's etchings and, being by nature "the creator, the personal passionate artist" for whom, and whom alone, etching is the medium of expression, he could appreciate them. The Philadelphia etchings followed close upon the Germantown, and the progress made in the

short interval is amazing. The student had grown into the master, a fact appreciated by the editors of *The Century Magazine* in its great days when it did so much to further the development of the Graphic Arts in the United States. They reproduced and published the Philadelphia etchings, sent Pennell to New Orleans where he etched the few well-known plates, next to Italy where he produced masterpieces of etching, extraordinary achievements for a youth who had had so far few opportunities for study either in art schools or print rooms. He was altogether of the opinion of Hamerton that "if there is any human pursuit wholly inaccessible to men of ordinary powers, it is etching." But then, he was not a man of ordinary powers, and from the beginning his standard was high, ever growing higher until in the end he recognized but two supreme etchers—Rembrandt and Whistler.

During these early years he had no press, at first because he was without money to buy one, afterwards because he was too busy travelling as an illustrator to have a studio. He depended on the professional printer, to whom he would take his plates, work on them until the proofs satisfied him, and, having got what he wanted, leave the printing of the edition to the printer, as too many etchers always do. But this did not at all please him. To him printing was an essential part of the art of etching. Only the artist knows what is in his plate, and only he can get it out of the plate into the print. He may set a model for the printer who can follow it so exactly that the prints are all as alike as two peas. But the artist, while printing, is forever seeing something more in his plate, forever working on it, striving for perfection—not making new states—he had no patience with the importance given to states that are not states by collectors and art dealers and the artists who pander to them. He thought that—"states, if not an invention of the Devil, certainly are the spawn of the Dealers." He would work and work on a plate, seeing how he could improve it as he went on, eager to test the improvement in the print, toiling joyfully over it until he felt he could carry it no further. To quote him again, if the etcher "has not this love for his work, this delight in it, this excitement over each proof, he is not an etcher and never will be." Pennell did

have this love, and, because of it, did not call every fresh proof, after he had added a line here, strengthened a line there, a new state. I can see him still, in his long, very inky, French grey blouse, standing at his press, the proof just pulled in his hand, studying it, examining it, concentrating his whole attention upon it, and then suddenly hurrying to find his needle, taking the plate off the press, giving it just a touch or two, so absorbed that nothing could drag him away until plate and print alike came nearer to his heart's desire. He laughed at the etcher who deliberately sacrificed the joy of printing and, that there might be no doubt of what he thought, he wrote: "the person who does not print his own plates, or cannot, is not an etcher, but a shopkeeper and manufacturer, a lazy, incompetent loafer." An artist told him once, "I have found such a good printer and a man who can bite my plates most wonderfully—saves me all the trouble of it." "Yes," said Pennell, "and why don't you find another who will ground your plates and make your drawings?" He shrank from all false values in art, the reason of his unwillingness to treat his etchings as an investment and so force up the price. They sold for a small sum which, since his death, has been going up at a pace that is a tribute to his fame.

It was not until after we had been living in London for about ten years that he bought his first press—in the Eighteen-Nineties—and this is the chief reason why the plates to show for those years are comparatively few. Frederick Goulding was lording it over English etchers, who approached him timidly, taking their plates to be proved and the whole edition to be printed. He was immensely superior, patronized them, made it a favour rather to print for any one, except perhaps Seymour Haden, signed the proofs he pulled, his signature as prominent as the artist's and, often, commercially worth a great deal more. Pennell, sensitive more than most men, could not stand this condescension and therefore could not work with Goulding. When he was doing the *St. Paul's*, *Trafalgar Square*, and three or four other London plates of the Eighties, it was not to Goulding he went, but to T. Brooker, as satisfactory if of less reputation, to have them printed. Altogether, he was so

disheartened that, after the Italian series of 1883–84, the list of plates is surprisingly short until the Eighteen-Nineties. But his fingers always itched to have an etching needle between them again. We had not been long in our Buckingham Street Chambers before he bought a press, second hand from Anthony Henley, W. E. Henley's brother, an old-fashioned press with a big wood star wheel, upon which he would fairly hang in the effort to turn it. On this press most of the London etchings were printed, sometimes months without interruption devoted to the printing, sometimes for as many months the press idle. Plates made in the Eighties but never finished were brought out, bitten and proved. These were the years—stretching well into the Nineties—of the beautiful Hampton Court; the Inns of Court; the British Museum; the Thames from Lambeth to Greenwich; the London Bridges—Tower, Blackfriars, Waterloo, Charing Cross, Westminster; the London churches—St. Paul's, Westminster Abbey, St. Mary-le-Strand, St. Martin-in-the-Fields—an endless list. At home, the Buckingham Street windows overlooked the most wonderful, most pictorial reach of the Thames, the Embankment curving to Waterloo Bridge and further to where St. Paul's lifts its great dome above the spires and towers of Wren's City. He loved it, hoped to spend all his working days there, would not have moved into the flat at the end of Adelphi Terrace had it not given him in addition to a far finer studio, the same outlook on a more extended, more splendid scale. Some of this love and his regrets on leaving the windows are in his description of the small plate, *Saint Paul's Over Waterloo Bridge, The Turn of the Tide*: "When the Thames tide turned the barges came up or down on it—drifting, or sailing when there was a breeze—never more will I watch them from my wondrous room—gone, all gone, through this worthless, useless war. There it was I got endless subjects by day and by night."

In these two studios almost all his printing was done until we broke up our home in London and returned to live in our own country after an absence of thirty-three years. When we moved into the Adelphi Terrace flat he had sold the old press, which called for far too severe a strain upon his muscle, and

bought an excellent, if modern, press, one of the presses used by the Bank of England for printing bank notes and discarded when hand was exchanged for electric power. From both presses he obtained equally good results, the only difference was in the amount of fatigue and trouble he paid for them. After the London plates came the Spanish—grim Toledo, its stern Alcazar and bridges; the French Cathedrals—Rouen, its West Front more elaborate than ever under scaffolding, Amiens, Gothic in its perfection, Beauvais, even unfinished, the giant among them all. During several years, industrial subjects pre-occupied him, many little journies to the Black Country in England, many longer journies to Le Creusot and the Valenciennes district in France, to Belgium with its “modern Hobbemas,” to the new Rhine, the River of Romance turned into a River of Work; still longer journies to industrial America, plates brought back to the London studio to be printed. If I remember, the only plates of those many years not printed in one or the other of the London studios were the plates of his first New York series, done in 1904, which, after he had tried and proved them in New York, he left behind for Kimmel and Voight to pull the edition.

The industrial subjects turned him to lithography. He had not waited until then to experiment with a medium so obviously made to his hand, but he had not depended upon it to the same extent as he was destined to in the course of the next few years. As an etcher he agreed with Whistler, he did not believe in the large plate, and his industrial subjects seemed to shriek for a large surface. Nor did he think the effects of modern industrial plants with their colossal machinery, their thick clouds of smoke, their confusion of detail, best expressed in line. At one period he would have drawn them with Russian charcoal. But the charm of lithography was that he could multiply the original drawing. Besides, with lithographic chalk, as with the charcoal, he was drawing not in line but in mass. However, even at the height of this great lithographic period he was seldom without copper plates on his journeys for work. He took them to Panama and, on the way home, stopped long enough in San Francisco to etch several there, and in the Yellowstone to add

one or two more. He took them to Greece where he went to see if the greatest work of the past impressed him as much as the greatest work of the present. The etchings, however, were few, the lithographs many, and when the Greek Temples were succeeded by English and American munition works in war time, there were scarcely any etchings at all. To make up for it, once the war was over, he seldom touched his lithographic chalk again, but devoted himself to the medium which he had never wholly deserted, working on his plates and at his press with renewed zest and concentration, as if he knew his days for work were counted. This was the period of the Philadelphia, the Railroad and the last New York series.

In the early Philadelphia plates he had shown an astonishing command of his medium. But he had necessarily learned much in the meantime. His plates had revealed different influences, in the beginning the influence of Ferris and the Spaniards, later the influence of Whistler, the supreme master to whom he owed a debt he was more than ready to admit. But, whatever the influence, the plates had above and beyond it a character that proclaimed them unmistakably to be Pennells. This character never grew less, was never lost. In some ways he was forever growing and developing. His genius was above all for finding the right point of view, whether he was drawing landscape, a town, or a building in it; to look at his etching was to wonder that any one could ever have seen his subject in any other way than his. He had too that rarest of gifts, the knowledge of what to leave out as well as what to leave in, what to emphasize. But, with years of practice and experience, his vision had grown clearer, his power of selection more unerring. To compare the first New York prints of 1904 with the last of the Nineteen-Twenties is to be conscious at once of this growth, of the more masterly drawing, the increased freedom of expression, the escape from the influence of others, though he never ceased to study good work and to profit by it. Nor had he lagged in the craft of etching. He had greater command of acids and tools, had become as sure as an artist ever can be of results, had developed into a master-printer. As a technician he never stood still. He would have none save the best and

most responsive materials and was forever experimenting with them. Even artists marvelled at the completeness of his outfit, the number and variety of his tools.

He experimented with needles, scrapers, burnishers, though, no matter how many etching needles he might have, almost invariably he used the Whistler needle—the little needle as delicate and “dainty,” to borrow a favourite adjective of Whistler’s, as Whistler himself. At the last, he would sometimes carry with it, in the leather case that slipped into his pocket, a dentist’s tool that the dentist had fashioned to suit his purpose.

He experimented with his plates, tried different grounds, different ways of preparing them. In London he struggled with mezzotint, aquatint, sand paper, and the prints some critics have thought his most interesting. He has put on record, that *Wren’s City* was his first attempt in mezzotint, “and I am not ashamed of it—to try to render as well as I could Wren’s realized dream, so I scraped and scraped and scraped my drawing from dark to light, and I have done what I could.” But what he prized above all in etching was spontaneity, and a spontaneous impression was the one thing not to be had from mezzotint or aquatint.

He experimented in biting, at first covering the plate with acid in the bath, later, adopting Whistler’s method after they had worked together in the summer of 1893, when “instead of pouring the diluted acid all over the plate in the usual fashion, drops were taken from a bottle on a feather and the plate painted with acid.”

He experimented with acids, invariably coming back to nitrous, “visible, vital, and human in its action.”

He experimented in inks, was unable to improve upon Kimber’s, sending for it to London after he settled down in Brooklyn, a large supply always in the printing room, ready for any emergency.

He experimented in paper, “as important as any other factor in the making of etchings.” He disliked Japan and India papers, disliked most modern papers of any kind, spent a small fortune on old paper for which he hunted,

and I hunted, everywhere on our travels, with what success his prints bear witness—the beautiful old paper growing scarcer and scarcer as the years went on, until, he cried in despair, “Gone forever are the mills along the little streams of North Italy, and the little streams of Philadelphia. Gone is the old paper of France and Germany and Belgium, gone for war work—gone to end a war that need never have cursed the world.”

Of all his experiments, the most enthralling were his experiments in printing. His hours at the press were never long enough; everything, including lunch and dinner, must wait upon his fortunes at the wheel. After he had been toiling over it for hours, those last years, even though it was a toiling he loved, I could not bear to see him, for the day’s final task, cleaning up, putting things away. Order out of his printing room was not his predominant virtue, but the printing room must be spick-and-span, a model of neatness. His last press—he sold his English press on leaving London—was a small geared press made by Mr. Lee Sturgis of Chicago, with no picturesqueness to recommend it, but ease itself for the printer, which, perhaps, is more important.

All that he learned, all that he gained from these experiments, all the greater power, facility, understanding acquired in years of incessant work and observation, he brought with him to Brooklyn when he settled there in the summer of 1921 and began the last of his many series of etchings. It was appropriate that New York should be the inspiration of his latest work. As a youth, arriving from Philadelphia, with his portfolio of drawings to submit to *The Century*, he had been strangely moved by its beauty, and his wanderings through other lands but confirmed his first impressions. He was familiar with the great Classic, Gothic, Renaissance masterpieces of architecture and the countries and towns of which they were the pride, but in his eyes the New York of sky-scrapers excelled them all. What he thought of it is in his own description which I would not attempt to rival or paraphrase, for if he was an artist in line, he was no less a poet in words. “As the steamer moves up the bay, on its left the Great Goddess greets you, a composition in colour and form, with the city beyond, finer than any in any world that ever

existed, finer than Claude ever imagined, or Turner ever dreamed. Why did not Whistler see it? Piling up higher and higher right before you is New York, and what does it remind you of? San Gimignano of the Beautiful Towers away off in Tuscany, only here are not eleven, but eleven times eleven, not low mean brick piles, but whole palaces crowned with gold, with green, with rose; and over them the waving, fluttering plume of steam, the emblem of New York. To the right, filmy and lace-like by day, are the great bridges; by night a pattern of stars that Hiroshige never knew. You land in streets that are Florence glorified. You emerge in squares more noble than Seville. Golden Statues are about you, triumphal arches make splendid frames for endless vistas; and it is all new and untouched, all to be done, and save for the work of a few of us, and we are Americans, all undone. The Unbelievable City, the city that has been built since I grew up, the city beautiful, built by men I know, built for people I know. The city that inspires me, that I love. And all America is like this and—all—or nearly all unseen, unknown, untouched.”

His only trouble was that time was short, motives in New York innumerable. He could not hope now to put down on copper, to record in water-colour, all the beauty he discovered on every side—beauty of such infinite variety. He lived on Columbia Heights, a little quiet corner of the huge, sprawling, ugly Borough, and, though it is now being transformed into ugliness with incredible rapidity, then—so few years ago—much of the old charm remained in the dignified houses and the silent streets, with the open spaces at the river end where nursemaids and children sat looking out upon the boats that come and go and the sky-scrapers of Lower Manhattan. He was just in time to capture this charm in his Brooklyn series. No contrast could be more amazing than between “the Heights” as they were and the clamorous city on the other side of Brooklyn Bridge, the city that excited, stimulated him as no other ever did or could. He had pleasure in etching his Brooklyn plates, but a pleasure as tranquil as his subject compared to the emotion New York inspired. He had already etched *Lower Broadway*, “the finest street in

the world," the *Woolworth Building, Sunset from Williamsburg Bridge*. During these last years he made his own on copper one after another of the new monsters built since then, or being built. It was the period of his stately *Stock Exchange, The Foundations, The Caissons, The Biggest of All*—one great plate after another, and yet, he would have said that he had but skimmed the surface of the beauty of New York, "the most marvellous and endless subject on the face of the earth"—that he had but begun dimly to appreciate its inexhaustible resources. Again he wrote, "Having seen the city—the unbelievable city—the city beautiful—the mighty city—to show what we have seen on copper, stone, paper, or canvas, that is indeed something to try to achieve." Only the few who knew him understand the sincerity of his ambition. All who understand his prints know the splendour of his achievement.

ELIZABETH ROBINS PENNELL

New York City, August, 1928.

CATALOGUE



1. OLD MILL AT DIGMAN'S, PA.

Etching, 1879

Size: height, $3\frac{1}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

L. C.*



2. ON THE DELAWARE
AT WILLOW ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



3. AT SHAKEMAXON ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.

* L. C.—Library of Congress collection

4. AT KAIGHT'S DOCK

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



5. AT RICHMOND ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



6. AT MARKET ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.





7. COAL DEPOT
ON THE SCHUYLKILL

Etching, 1879

Size: height, $5\frac{7}{8}$; width, 10 inches

Plate destroyed

L. C.



8. FORT WILSON

S. W. Cor. of 3rd and Walnut St., Phila.

Etching, 1879. After a drawing by C. A. Poulson

Size: height, 4; width, $5\frac{3}{8}$ inches

Plate destroyed

Published in Vol. III. J. P. H. S.*



9. THE FOX CHASE INN

Etching, 1880

Size: height, $4\frac{3}{8}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number III in portfolio of
(Views on the Old Germantown Road)

* Journal of the Pennsylvania Historical Society

10. THE MERMAID INN

Etching, 1880

Size: height, $4\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Number XVI in portfolio of
(Views on the Old Germantown Road)



11. OLD STONE BRIDGE
AT NICETOWN

Etching, 1880

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number IV in portfolio of
(Views on the Old Germantown Road)



12. FAIR HILL MANSION

Etching, 1880. After an old drawing

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number I in portfolio of
(Views on the Old Germantown Road)





13. PLYNLIMMON COURT

Etching, 1880

Size: height, $6\frac{3}{8}$; width, $4\frac{3}{8}$ inches

Plate destroyed

Published in Vol. IV. J. P. H. S.



14. WAKEFIELD FISHER'S LANE

Etching, 1880

Size: height, $4\frac{1}{2}$; width, $6\frac{1}{2}$ inches

Plate destroyed

Published in Vol. VI. J. P. H. S.

Also number VII in portfolio of
(Views on the Old Germantown Road)



15. ROBERTS MILL

Etching, 1880. From a photograph

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{8}$ inches

Plate destroyed

Published in Vol. VI. J. P. H. S.

Also number XII in portfolio of
(Views on the Old Germantown Road)

16. LITTLE WAKEFIELD

Etching, 1880

Size: height, $4\frac{1}{4}$; width, $3\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number VIII in portfolio of
(Views on the Old Germantown Road)



17. WAKEFIELD ON FISHER'S LANE

Etching, 1880

Size: height, $4\frac{5}{8}$; width, $6\frac{3}{8}$ inches

Plate destroyed



18. THE RISING SUN TAVERN

Etching, 1880

Size: height, $4\frac{5}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number II in portfolio of
(Views on the Old Germantown Road)





19. CALLOWHILL STREET BRIDGE

Etching, 1880 Size: height, 5; width, 12 inches *Plate destroyed*



20. FARQHAR BUILDINGS

Etching, 1880

Size: height, 7; width, 5½ inches

Plate destroyed

L. C.



21. FIRST OFFICE
OF THE INSURANCE CO.
OF NORTH AMERICA

So. Front St., Phila.

Etching, 1880

Size: height, 5; width, 8 inches

Plate destroyed

L. C.

22. BLACK HORSE INN YARD

Etching, 1880

Size: height, $4\frac{3}{4}$; width, 8 inches

Plate destroyed

L. C.

Published in Vol. IV. J. P. H. S.



23. THE GERMANTOWN ACADEMY

Etching, 1880

Size: height, $7\frac{3}{8}$; width, $4\frac{3}{8}$ inches

Published in Vol. VI. J. P. H. S.

Also number XI in portfolio of
(Views on the Old Germantown Road)



24. THE WISTER HOUSE

Residence of Charles J. Wister

Etching, 1881. From an old drawing

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Published in Vol. V. J. P. H. S.

Also number IX in portfolio of
(Views on the Old Germantown Road)





25. STENTON: *From the Southwest*
Residence of James Logan

Etching, 1881

Size: height, $4\frac{3}{4}$; width, $7\frac{1}{2}$ inches

Published in Vol. V. J. P. H. S.

Also number V in portfolio of
(Views on the Old Germantown Road)



26. WAKEFIELD MILLS
Fisher's Lane

Etching, 1881

Size: height, $5\frac{3}{4}$; width, $4\frac{1}{2}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number VI in portfolio of
(Views on the Old Germantown Road)



27. THE MORRIS HOUSE
Residence of George Washington in 1790

Etching, 1881

Size: height, $4\frac{1}{8}$; width, $6\frac{3}{8}$ inches

Plate destroyed

Number X in portfolio of
(Views on the Old Germantown Road)

28. SAUERKRAUT ROW

Etching, 1881

Size: height, $8\frac{3}{8}$; width, $11\frac{5}{8}$ inches

Plate destroyed



29. PUBLIC BUILDINGS, *Phila.*

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate destroyed



30. STREET SWEEPERS, OLD HOUSES

Ann St., Phila.

Etching, 1881

Size: height, 8; width, $9\frac{3}{4}$ inches

Plate destroyed





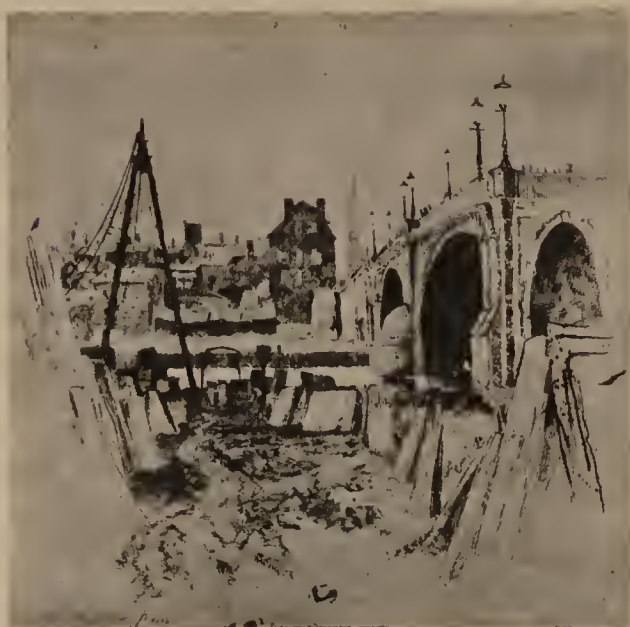
31. EAST BANK OF THE SCHUYLKILL

Looking North

Etching, 1881

Size: height, $7\frac{1}{2}$; width, $9\frac{3}{4}$ inches

Plate destroyed



32. AT CHESTNUT ST. BRIDGE

Marble Yard

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $9\frac{7}{8}$ inches

Plate destroyed



33. WATER STREET STAIRS, *Looking Down*

Etching, 1881

Size: height, $11\frac{7}{8}$; width, 6 inches

Plate destroyed

34. WATER STREET STAIRS, *Looking Up*

Etching, 1881

Size: height, $9\frac{7}{8}$; width, $7\frac{3}{8}$ inches

Plate destroyed



35. PLOW INN YARD

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate destroyed



36. FORMER SITE
OF NATIONAL PARK

Washington

Etching, 1881

Size: height, $10\frac{7}{8}$; width, $13\frac{7}{8}$ inches

Plate destroyed

L. C.





37. CHANCERY LANE, *Phila.*

Etching, 1881

Size: height, 10; width, $7\frac{3}{8}$ inches

Plate destroyed



38. BELOW ATLANTIC CITY

Etching, 1881

Size: height, 10; width, $13\frac{7}{8}$ inches

Plate destroyed



39. THE BRASS FOUNDRY, *Phila.*

Etching, 1881

Size: height, $8\frac{3}{4}$; width, $5\frac{5}{8}$ inches

Plate destroyed



40. BRIDGE AT HARRISBURG

Etching, 1882 Size: height, $5\frac{3}{4}$; width, 18 inches *Plate exists* L. C.



41. TWILIGHT, *Pilot Town, La.*

Etching, 1882 Size: height $8\frac{1}{8}$; width, 15 inches *Plate destroyed* L. C.

42. AT LYNCHBURG, VIRGINIA

Etching, 1882

Size: height, 14; width, $11\frac{7}{8}$ inches

Plate destroyed

A small version of this was published in the New York Etching Club Catalogue, in 1883





43. PILOT TOWN, LA.

Etching, 1882

Size: height, 12; width, 18 $\frac{1}{8}$ inches

Plate destroyed



44. SIEUR GEORGES, *New Orleans*

Etching, 1882

Size: height, 7 $\frac{3}{4}$; width, 6 inches

Plate destroyed



45. THE ORGAN GRINDER, N. O.

Etching, 1882

Size: height, 6; width, 7 $\frac{7}{8}$ inches

Plate destroyed

46. CAFÉ DES EXILES, N. O.

Etching, 1882

Size: height, 4; width, 5 $\frac{1}{4}$ inches

Plate destroyed



47. AN INNER COURT, N. O.

Etching and Aquatint, 1882

Size: height, 8; width, 6 inches

Plate destroyed



48. MADAME DELPHINES, N. O.

Etching, 1882

Size: height, 5; width, 7 $\frac{1}{2}$ inches

Plate destroyed





49. SKETCHES IN TUSCANY

Etching, 1883

Size: height, $13\frac{3}{4}$; width, 10 inches

Plate destroyed



50. TOWERS OF SAN GIMIGNANO

Outside the Walls

Etching, 1883

Size: height, $8\frac{1}{2}$; width, $12\frac{3}{4}$ inches

Plate destroyed



51. GATEWAY, SAN GIMIGNANO

Etching, 1883

Size: height, 12; width, 8 inches

Plate destroyed

52. SAN GIMIGNANO

Etching, 1883

Size: height, $10\frac{3}{8}$; width, 8 inches

Plate destroyed



53. PONTE SAN TRINITA, *Florence*

Etching, 1883

Size: height, $7\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

L. C.



54. PONTE VECCHIO, *Florence*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Probably less than 50 signed proofs

A later edition was published by Cassel in the
"Portfolio"

L. C.





55. PORTO ROMANO, *Florence*

Etching, 1883

Size: height, $13\frac{3}{4}$; width, $9\frac{7}{8}$ inches

Plate destroyed



56. STREET FROM STROZZI PALACE

To Old Market, Florence

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed



57. ON THE ARNO, *Florence*

Etching, 1883

Size: height, 10; width, $16\frac{5}{8}$ inches

Plate destroyed

58. COVERED STREET, *Florence*

Etching, 1883

Size: height, 10; width, 7 inches

Plate destroyed



59. OLD COURT, *Florence*

Etching and Aquatint, 1883

Size: height, 11 ⁷/₈; width, 8 ⁷/₈ inches

Plate destroyed



60. IN THE
BOBOLI GARDENS, *Florence*

Etching, 1883

Size: height, 5 ⁷/₈; width, 9 inches

Plate destroyed





61. MECATO VECCHIO, *Florence*

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed



62. DUCAL URBINO

Etching, 1883

Size: height, $7\frac{3}{4}$; width, $8\frac{1}{8}$ inches

Plate destroyed



63. PONTE PINELLI, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

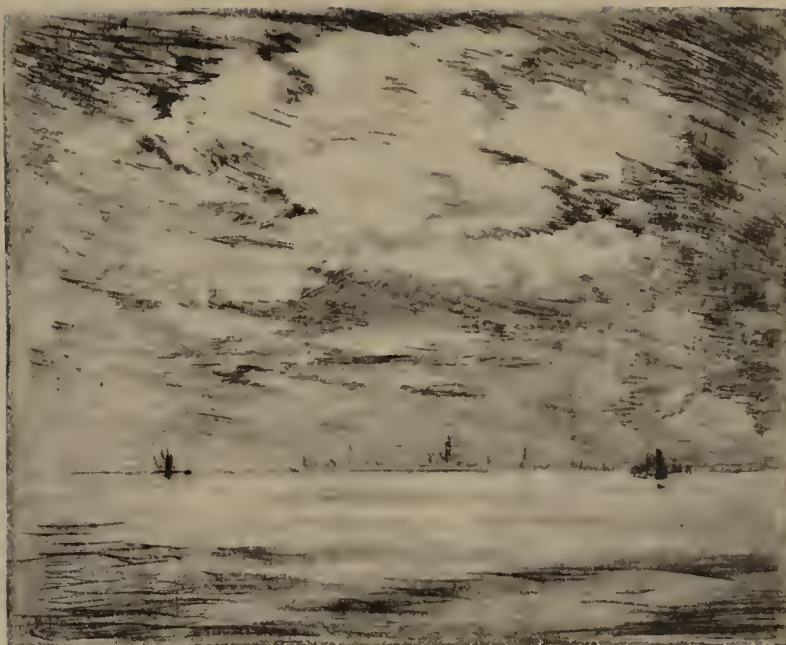
Plate exists

64. DISTANT VENICE

Etching, 1883

Size: $9\frac{3}{4}$; width, 12 inches

Plate destroyed



65. LANDING PLACE, *Leghorn*

Etching, 1883

Size: height, $6\frac{3}{4}$; width, $8\frac{5}{8}$ inches

Plate destroyed



65a. ABAZZIA, *Venice*

(See appendix)

66. NEAR THE ABAZZIA, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate destroyed





67. VENICE, NO. 1

Etching, 1883 Size: height, 6; width, 14½ inches *Plate destroyed*



68. THE RIALTO, *Venice*

Etching, 1883

Size: 8⅛; width, 10½ inches

Plate destroyed



69. THE DOGE'S PALACE

Etching, 1883

Size: height, 8⅛; width, 10⅜ inches

Plate destroyed



70. YESTERDAY AND TODAY IN VENICE

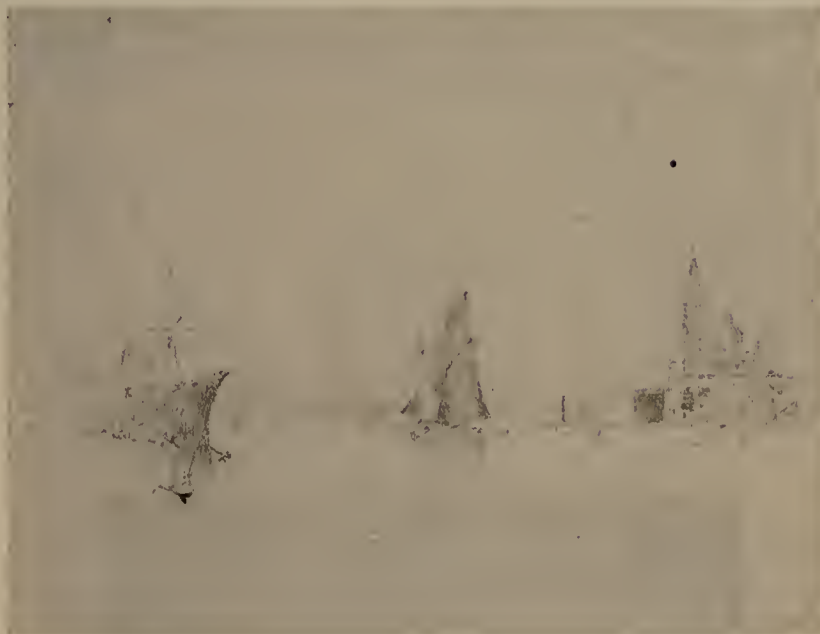
Etching, 1883 Size: height, $5\frac{3}{8}$; width, $13\frac{7}{8}$ inches *Plate destroyed*

71. SAN GEORGIO, *Venice*

Etching, 1883

Size: height, 8; width, 10 inches

Plate destroyed



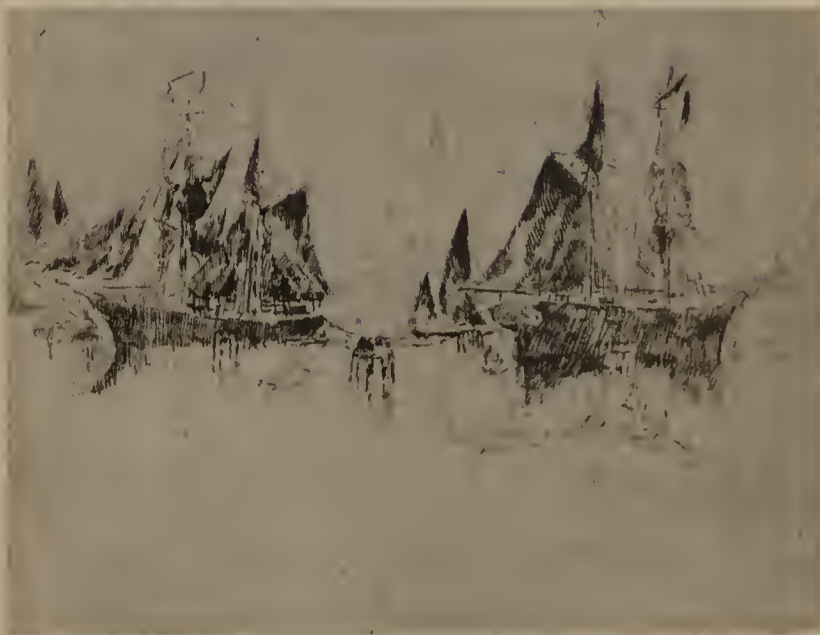
72. VENICE: SHIPPING

Etching, 1883

Size: height, $7\frac{7}{8}$; width, $10\frac{1}{8}$ inches

Plate destroyed

Edition: 4 proofs





73. THE OAR MAKER, *Venice*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed



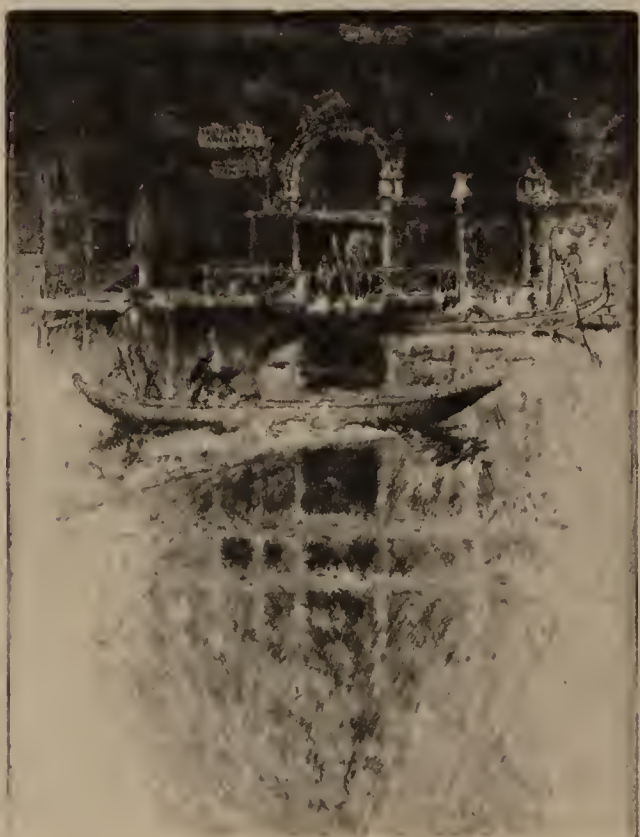
74. ON THE RIVA

from Pennell's Window

Etching, 1883

Size: height, 8; width, $10\frac{3}{8}$ inches

Plate destroyed



75. BYZANTINE PALACE, *Venice*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

76. PLAZZA DEL COMUNE, *Pistoia*

Etching and Drypoint, 1883

Size: height, $9\frac{7}{8}$; width, 9 inches

Plate destroyed



77. IN THE PIAZZA, *Pistoia*

Etching, 1883

Size: height, $5\frac{1}{2}$; width, $8\frac{1}{2}$ inches

Plate destroyed



78. THE OLD ARSENAL, *Pisa*

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $7\frac{1}{2}$ inches

Plate destroyed





79. THE ARNO AT PISA

Etching, 1883

Size: height, $8\frac{1}{2}$; width, $11\frac{1}{8}$ inches

Plate destroyed



80. SIENA

Etching, 1883

Size: height, $13\frac{3}{4}$; width, $9\frac{1}{4}$ inches

Plate destroyed



81. PISA: LUNG ARNO REGIO

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

82. FONTE NUOVA, *Siena*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, 10 inches

Plate destroyed



83. UP AND DOWN IN SIENA

Etching, 1883

Size: height, $12\frac{5}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed



83a. ARCHWAY, *Siena*

(See appendix)

84. VIA SANT' AGATA, *Siena*

Etching, 1883

Size: height, $13\frac{3}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed





85. STREET IN FIESOLE

Etching, 1883

Size: $8\frac{5}{8}$; width, 11 inches

Plate destroyed



86. STREET OF STAIRS *Siena*

Etching, 1883

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate destroyed



87. CHESTNUT ST. BRIDGE,
Philadelphia

Etching, 1884

Size: height, $7\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Plate destroyed

88. BELOW CHESTNUT ST. BRIDGE

Philadelphia

Etching, 1884

Size: $11\frac{7}{8}$; width, 10 inches

Plate destroyed



89. THE LAST OF THE SCAFFOLDING

Philadelphia

Etching, 1884

Size: height, 12; width, $8\frac{7}{8}$ inches

Plate destroyed



90. CHESTNUT ST., *A Sketch*

Etching, 1884

Size: height, 5; width, $7\frac{1}{4}$ inches

Plate destroyed





91. THE ALLEYWAY, *Philadelphia*

Etching, 1884

Size: height, $5\frac{3}{8}$; width, $5\frac{1}{2}$ inches

Plate destroyed

91a. COAL WHARVES ON THE SCHUYLKILL

(*See appendix*)



92. UNDER THE BRIDGES, *On the Schuylkill*

Etching, 1884

Size: height, $10\frac{3}{8}$; width, $12\frac{7}{8}$ inches

Plate destroyed



93. CHESTNUT ST., PHILA., RAINY DAY

Etching, 1884

Size: height, $7\frac{7}{8}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: five proofs

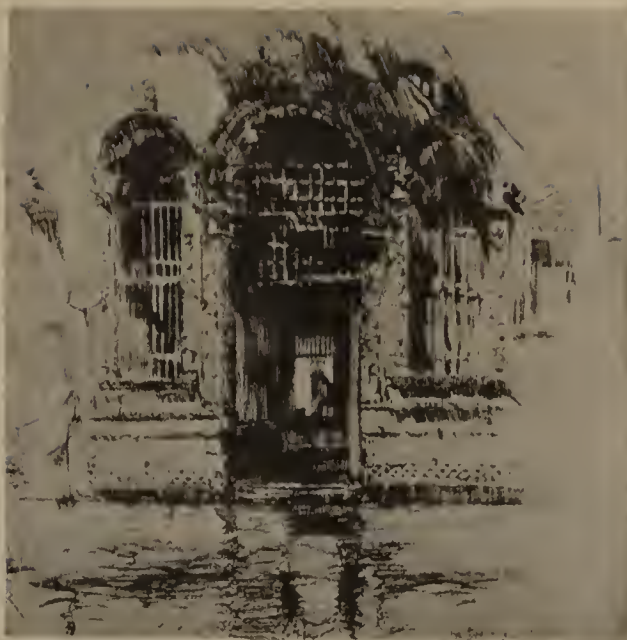
L. C.

94. DOORWAY, *Venice*

Etching, 1884

Size: height, $6\frac{1}{4}$; width, $6\frac{3}{8}$ inches

Plate destroyed



95. LITTLE CANAL, *Venice*

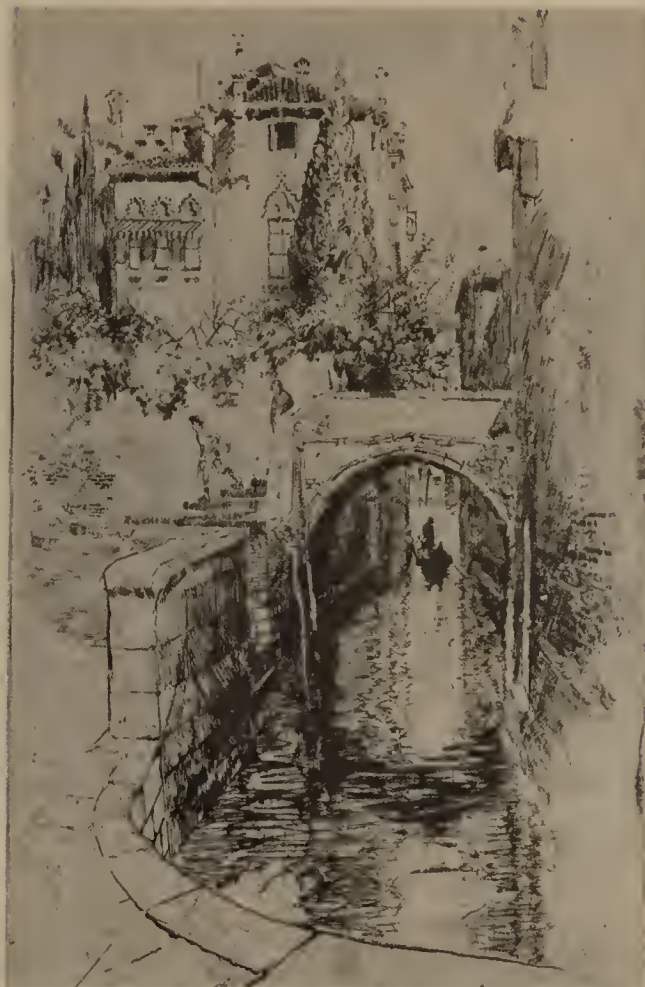
Etching, 1885

Size: height, $14\frac{1}{4}$; width, $7\frac{1}{2}$ inches

Plate destroyed

Only one proof known

Probably unique



96. THE CALCINE, *Venice*

Etching, 1885

Size: height, $8\frac{5}{8}$; width, 12 inches

Plate destroyed

Only one proof known

Probably unique





97. LAGOON, *Venice*

Etching, 1885 Size: height, $5\frac{1}{4}$; width, 14 inches *Plate destroyed*



98. ON THE GRAND CANAL,
Venice

Etching, 1885

Size: height, $7\frac{3}{4}$; width, 12 inches
Plate destroyed



99. SALUTE FROM THE LAGOON

Etching, 1885

Size: height, $12\frac{1}{8}$; width, $7\frac{7}{8}$ inches
Plate destroyed



100. VENICE, NO. 2

Etching, 1885 Size: height, $4\frac{7}{8}$; width, 12 inches *Plate destroyed*

Edition: two proofs

101. VENICE—S. GEORGIO

Etching, 1885

Size: height, $7\frac{3}{4}$; width, 12 inches

Plate destroyed



102. ST. PAUL'S, *London*

Etching, 1885

Size: height, 13; width, 10 inches

Plate destroyed





103. CHOIR OF ST. PAUL'S

Etching, 1885

Size: height, $9\frac{5}{8}$; width, $6\frac{5}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



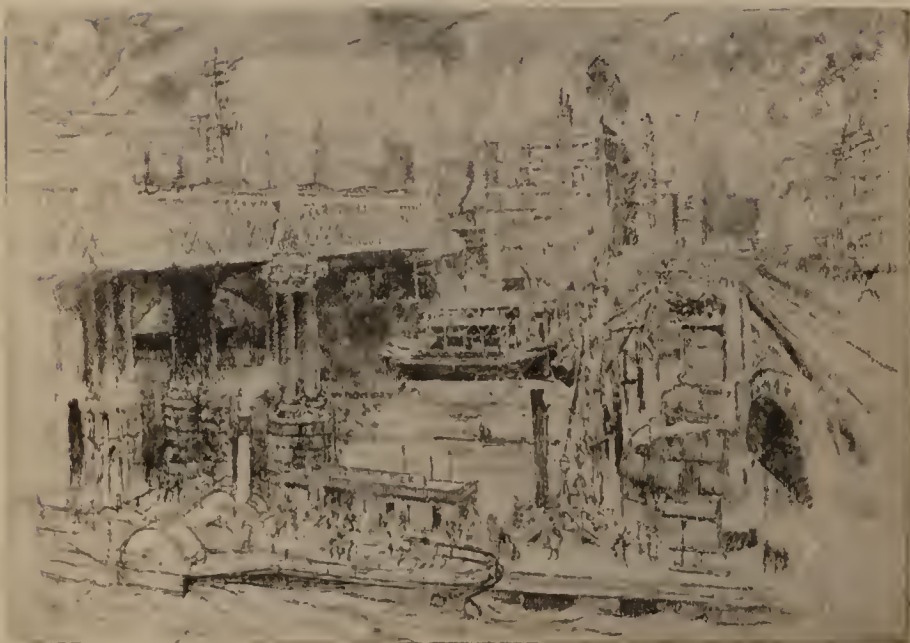
104. TEMPLE BAR

Etching, 1885

Size: height, $11\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



105. BLACKFRIARS BRIDGE

Etching, 1885

Size: height, 8; width, $11\frac{1}{2}$ inches

Plate destroyed

Edition: four proofs

L. C.

106. OFFICE OF "PUNCH"

Etching, 1885

Size: height, $8\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably fifteen proofs



107. STATUE OF CHARLES I

Etching, 1885

Size: height, $8\frac{3}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



108. PENNY STEAMBOATS
AT WATERLOO BRIDGE

Etching, 1885

Size: height, 7; width, 10 inches

Plate destroyed

Edition: ten proofs

L. C.





109. BATTERSEA CHURCH

Etching, 1885

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: eight proofs



110. EUSTON

Etching, 1886

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



111. CHELSEA, NO. I

Etching, 1886

Size: height, 10; width, $16\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

112. ST. PAUL'S, QUEEN ANNE'S STATUE

Etching, 1886

Size: height, 7; width, 9 inches

Plate destroyed

Edition: eight proofs

L. C.



113. ENTRANCE TO BRITISH MUSEUM

Etching, 1886

Size: height, 9; width, 7 inches

Plate destroyed

Edition: ten proofs

L. C.



114. CHELSEA, NO. II

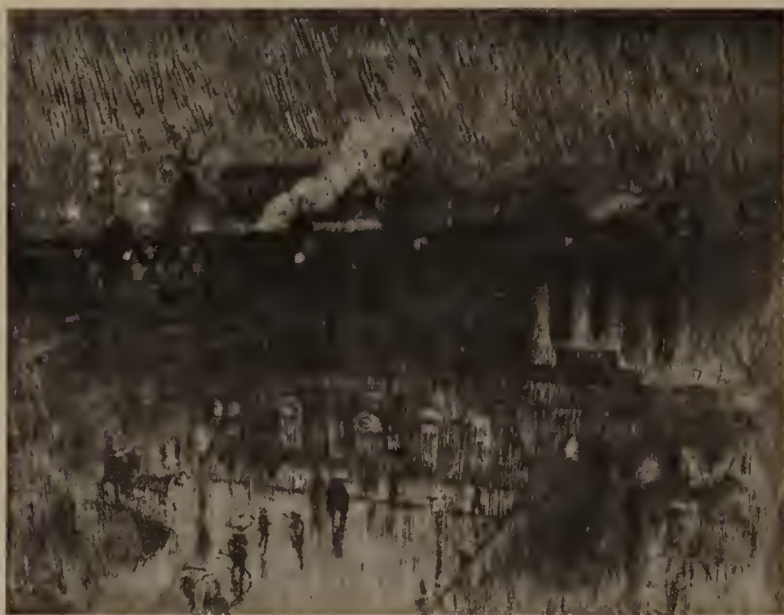
Etching, 1886

Size: height, 6½; width, 9½ inches

Plate destroyed

Edition: probably twenty proofs





115. RAINY NIGHT,
Charing Cross Station

Etching, 1886

Size: height, 7; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



116. AVENUE THEATRE

Etching, 1886

Size: height, $9\frac{3}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number eight in "Easter Set" published in
London, 1894

L. C.



117. SKATING ON THE
SERPENTINE

Etching, 1886

Size: height, $4\frac{7}{8}$;
width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.

118. PALACE THEATRE

Etching, 1886

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty, and a few proofs were printed in colors

L. C.



119. GATTI'S

Etching, 1886

Size: height, $9\frac{1}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: twenty proofs

L. C.



120. CAB STAND,
Charing Cross

Etching, 1886

Size: height, $4\frac{1}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: fourteen proofs

L. C.





121. DANCING

Etching, 1886 Size: height, $3\frac{5}{8}$; width, $8\frac{1}{4}$ inches
Edition: five proofs *Plate destroyed* L. C.



122. A LONDON STREET

Etching, 1886

Size: height, 5; width, $3\frac{5}{8}$ inches

Plate destroyed

Edition: two proofs

L. C.



123. THE GRIFFIN, NO. II

Etching, 1886

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



124. CANTERBURY

Etching, 1886 Size: height, $4\frac{7}{8}$; width, 12 inches

Plate destroyed

Edition: three proofs

125. ON LUDGATE HILL

Etching, 1887

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



126. SMITHFIELD MARKET

Etching, 1887

Size: height, $7\frac{3}{8}$; width, $4\frac{3}{4}$ inches

Plate destroyed

Edition: fifteen proofs

Number twelve in "Easter Set" published in London, 1894

L. C.





127. KENSINGTON GARDENS

Etching, 1887

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



128. THE LONG WALK, *Kensington*

Etching, 1887

Size: height, 5; width, 8 inches

Plate destroyed

Edition: fifteen proofs

L. C.



129. ST. MARTIN'S

Etching, 1887

Size: height, $7\frac{7}{8}$; width, $4\frac{3}{4}$ inches

Plate destroyed

Edition: fifteen proofs

Number six in "Easter Set" published in London, 1894

130. MY TREE

Etching, 1887

Size: height, $11\frac{3}{4}$; width, 8 inches

Plate destroyed

Edition: probably three proofs

L. C.



131. BUCKINGHAM PALACE

Etching, 1887

Size: height, $4\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: five proofs

L. C.



132. ST. MARTIN'S
FROM NATIONAL GALLERY

Etching, 1887

Size: height, $11\frac{1}{4}$; width, 6 inches

Plate destroyed

Edition: probably five proofs

L. C.





133. HYDE PARK CORNER

Etching, 1887

Size: height, 5; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



134. TOP OF HAYMARKET (*Hoardings*)

Etching, 1887

Size: height, $9\frac{3}{4}$; width, $4\frac{3}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number fifteen in "Easter Set" published in London, 1894



135. COVENT GARDEN

Etching, 1887

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number fourteen in "Easter Set" published in London, 1894

136. COVENT GARDEN CHURCH

Etching, 1887

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



137. LEADENHALL MARKET

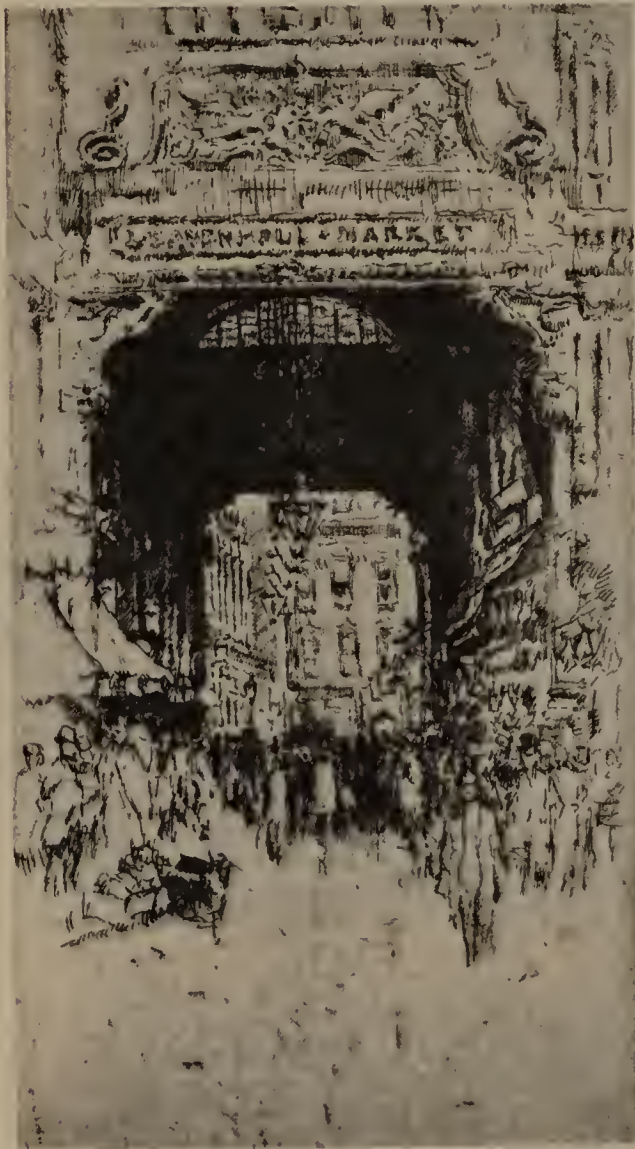
Etching, 1887

Size: height, $9\frac{3}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number four in "Easter Set" published in London, 1894



138. THE CAB STAND

Etching, 1887

Size: height, $4\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: fifteen proofs

Number eleven in "Easter Set" published in London, 1894





139. BURLINGTON ARCADE

Etching, 1887

Size: height, $8\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: three proofs



140. LION BREWERY

Aquatint, 1887

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



141. GATE OF BURLINGTON HOUSE

(Royal Academy)

Etching, 1887

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: three proofs

142. FARRINGDON STREET, *London*

Etching, 1887

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



143. NELSON MONUMENT, *Trafalgar Square, London*

Etching, 1887

Size: height, 10; width, 15 inches

Plate destroyed

Edition: probably twenty-five proofs



144. OXFORD STREET, *London*

Etching, 1887

Size: height, $7\frac{3}{4}$; width, 5 inches

Plate destroyed

Edition: fifteen proofs

Number nine in "Easter Set" published in
London, 1894





145. THE COLUMN, NELSON

Etching, 1889

Size: height, $9\frac{1}{2}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs



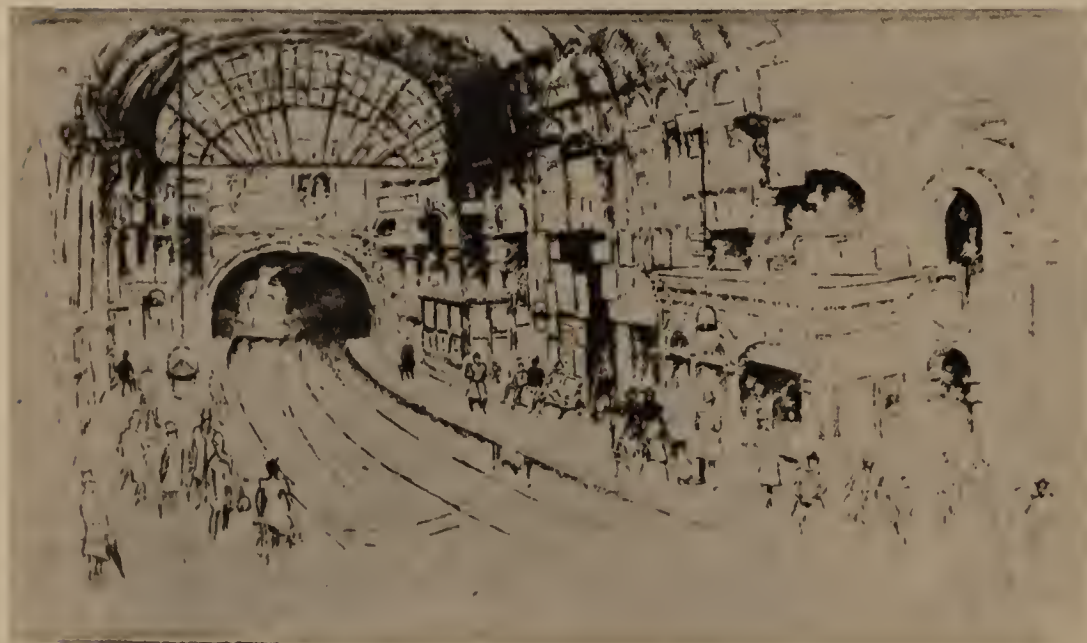
146. THAMES EMBANKMENT

Etching, 1889

Size: height, $6\frac{7}{8}$; width, $9\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty proofs



147. VICTORIA STATION

Etching, 1890

Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

148. WESTMINSTER BRIDGE STATION

Etching, 1890

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs



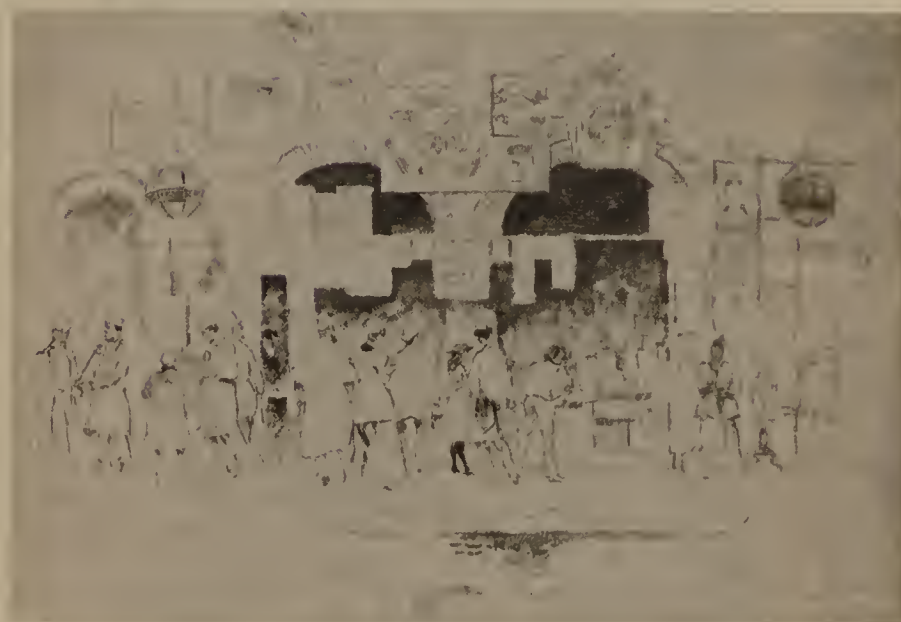
149. UNDERGROUND BOOKSTALL,
London

Etching, 1890

Size: height, $8\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: fifteen proofs



150. GLOUCESTER ROAD STATION

Etching, 1890

Size: height, $4\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.



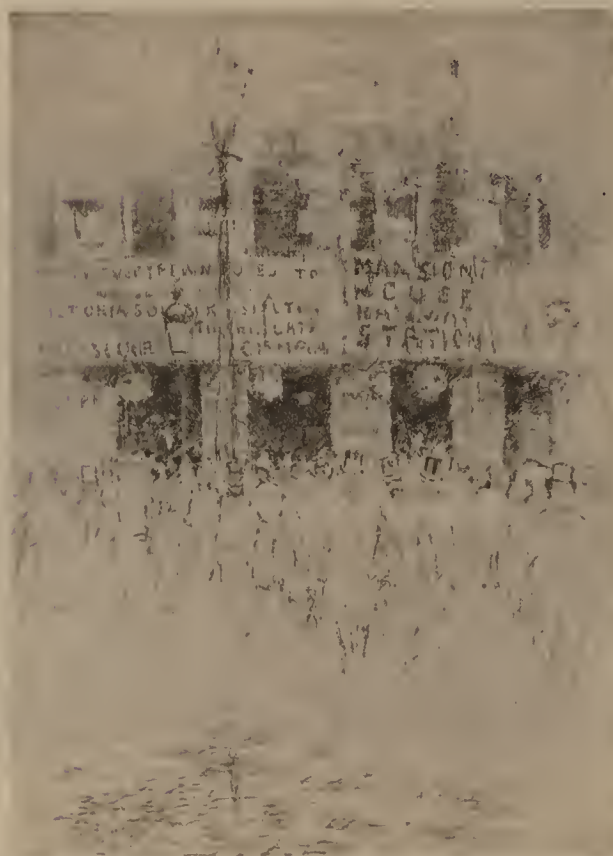


151. CHARING CROSS, UNDERGROUND STATION

Etching, 1890 Size: height, $3\frac{3}{4}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: probably twenty-five proofs

L. C.



152. MANSION HOUSE STATION

Etching, 1890

Size: height, $8\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: three proofs



153. A MANUFACTORY OF
CONSTABLE'S PAINTINGS,
National Gallery

Etching, 1891

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs

154. COPYING TURNER'S
PAINTINGS

National Gallery

Etching, 1891

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs



155. PRIMITIVES: COPYING BOTTICELLI

National Gallery (The Two Madonnas)

Etching, 1891

Size: height, 7; width, 5 inches

Plate exists

Edition: probably thirty-five proofs

L. C.



156. MAKING A MASTERPIECE,
Matthew Webb, National Gallery

Etching, 1891

Size: height, 7; width, $8\frac{3}{4}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





157. NATIONAL GALLERY, *London*

Etching, 1891

Size: height, $7\frac{7}{8}$; width, 11 inches

Plate destroyed

Edition: four proofs

L. C.



158. CAB STAND, *Street in Bloomsbury*

Etching, 1893

Size: height, 7; width, 10 inches

Plate destroyed

Edition: probably three proofs



159. THE QUADRANT,
Regents Circus

Etching, 1893

Size: height, $4\frac{3}{4}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number two in "Easter Set"
published in London, 1894

160. WATERLOO BRIDGE

Etching, 1893

Size: height, $6\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

Number nineteen in "Easter Set" published in London, 1894



161. VAUXHALL BRIDGE

Etching, 1893

Size: height, $3\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

Number one in "Easter Set" published in London, 1894

L. C.



162. SMITHFIELD MARKET, II

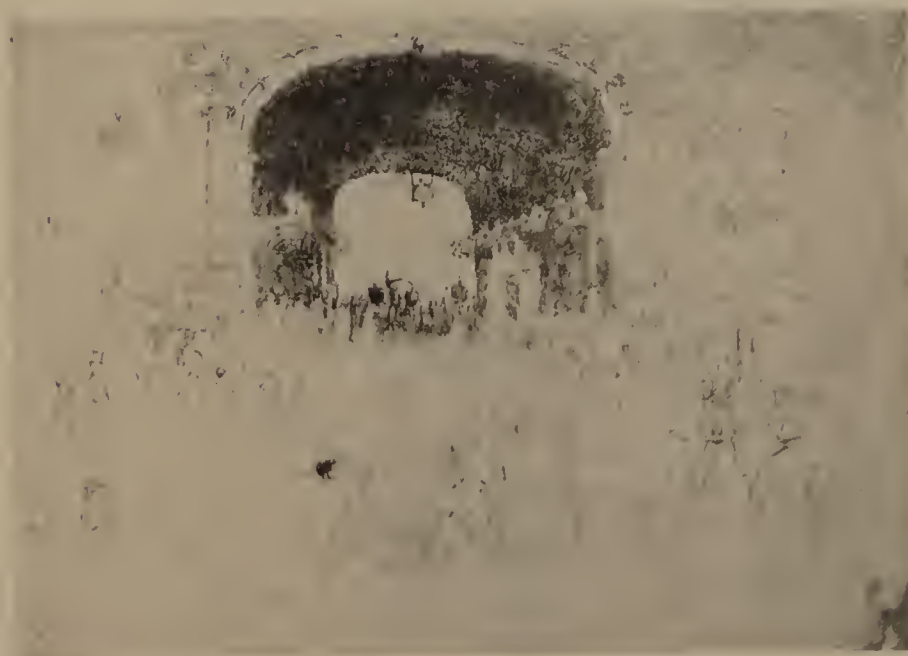
Etching, 1893

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Only one proof

L. C.





163. THAMES AT BLACKWELL

Etching, 1893 Size: height, $3\frac{1}{4}$; width, $10\frac{1}{2}$ inches *Plate destroyed*

Edition: probably twenty proofs

L. C.



164. WESTMINSTER

Etching, 1893

Size: height, 4; width, $5\frac{1}{8}$ inches

Plate destroyed

Edition: five proofs



165. NEW OXFORD STREET, *London*

Etching, 1893

Size: height, $9\frac{3}{8}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably ten proofs



166. TO ROSHERVILLE

Etching, 1893 Size: height, 5; width, 12 inches *Plate destroyed*

Edition: fifteen proofs

Number thirteen in "Easter Set," published in London, 1894

167. THE UNDERGROUND STATION

Etching, 1893

Size: height, 9 $\frac{7}{8}$; width, 4 $\frac{3}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number seventeen in "Easter Set" published in London, 1894





168. THE TURN OF THE TIDE

Etching, 1893 Size: height, 6; width, 12 inches *Plate destroyed*

Edition: probably twenty-five proofs

Number seven in "Easter Set" published in London, 1894



169. BARGES OF GREENWICH

Etching, 1893 Size: height, 4; width, 9 $\frac{7}{8}$ inches *Plate destroyed*

Edition: five proofs

L. C.



170. LONDON BRIDGE

Etching, 1893

Size: height, 3 $\frac{7}{8}$; width, 6 $\frac{3}{4}$ inches

Plate destroyed

Number nineteen in "Easter Set" published in London, 1894. Also an edition, under title *Sunset Over Waterloo Bridge*, published in a catalogue of the International Society of Painters and Etchers

L. C.



171. THE TOWER BRIDGE

Etching, 1893 Size: height, $3\frac{1}{2}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: fifteen proofs

Number five in "Easter Set" published in London, 1894



172. GREENWICH

Etching, 1893 Size: height, $3\frac{5}{8}$; width, $8\frac{1}{4}$ inches *Plate destroyed*

Edition: probably twenty-five proofs

Number ten in "Easter Set" published in London, 1894

173. UNDER VAUXHALL BRIDGE

Etching, 1893

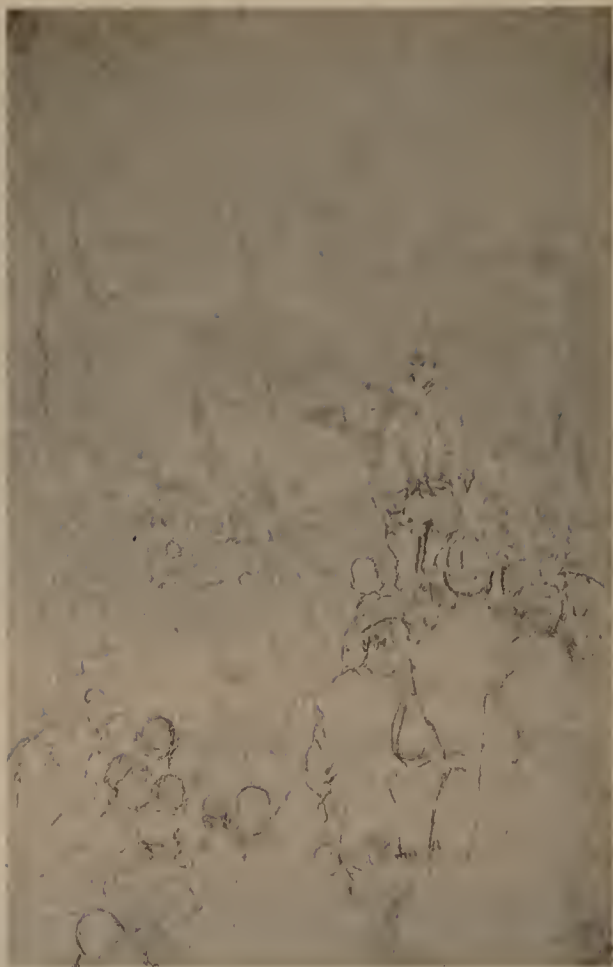
Size: height, $4\frac{7}{8}$; width,
 $9\frac{3}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.





174. TOWER HILL

Etching, 1893

Size: height, $7\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

L. C.



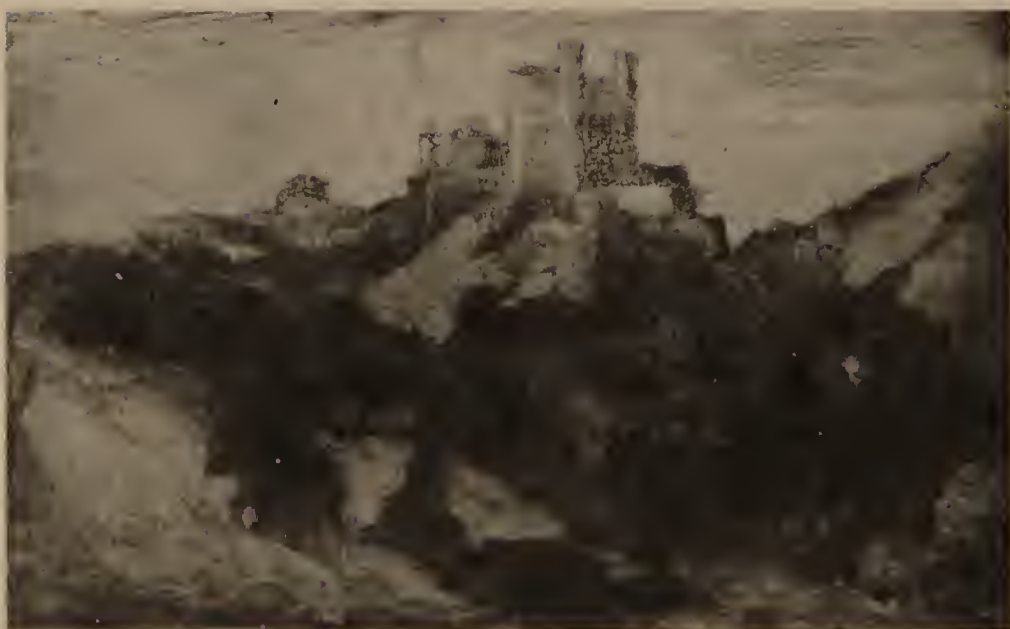
175. ST. NECTAIRE, *France*

Etching, 1893

Size: height, $5\frac{7}{8}$; width, 9 inches

Plate destroyed

Edition: three proofs



176. A CASTLE

Aquatint, 1893

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: three proofs

L. C.

177. CANAL, *Martigues*

Etching, 1893

Size: height, $7\frac{7}{8}$; width, 5 inches

Plate destroyed

Edition: probably three proofs

L. C.



178. ALBI

Etching, 1893

Size: height, 5; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably five proofs

L. C.



179. A HOUSE AT ORMOY

Etching, 1893

Size: height, 5; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

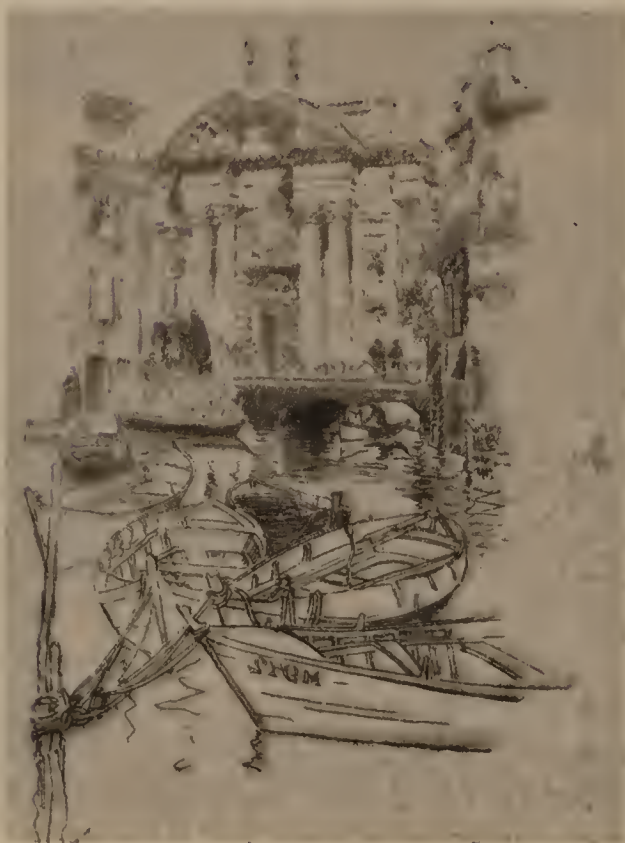
L. C.





180. CHARTRES, NO. I

Etching, 1893 Size: height, $3\frac{3}{4}$; width, $8\frac{1}{4}$ inches *Plate destroyed*
 Edition: seven proofs L. C.



181. CHURCH AT MARTIGUES

Etching, 1893

Size: height, $7\frac{3}{8}$; width, $4\frac{1}{2}$ inches

Plate destroyed

Edition: probably three proofs

L. C.



182. CHARTRES, NO. II

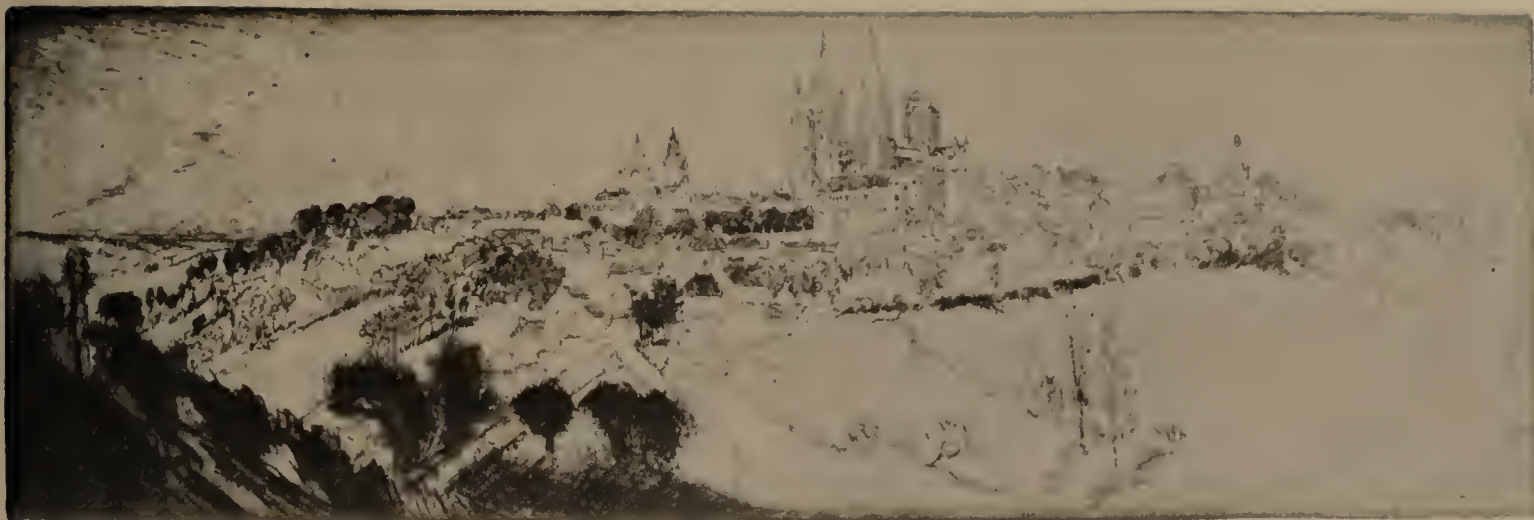
Etching, 1893

Size: height, $4\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably four proofs

L. C.



183. COUTANCES, NO. III

Etching, 1893 Size: height, $3\frac{7}{8}$; width, 12 inches *Plate exists*

Edition: probably thirty proofs

L. C.

184. COUTANCES, NO. I

Etching, 1893

Size: height, 3; width, $5\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



185. COUTANCES, NO. II

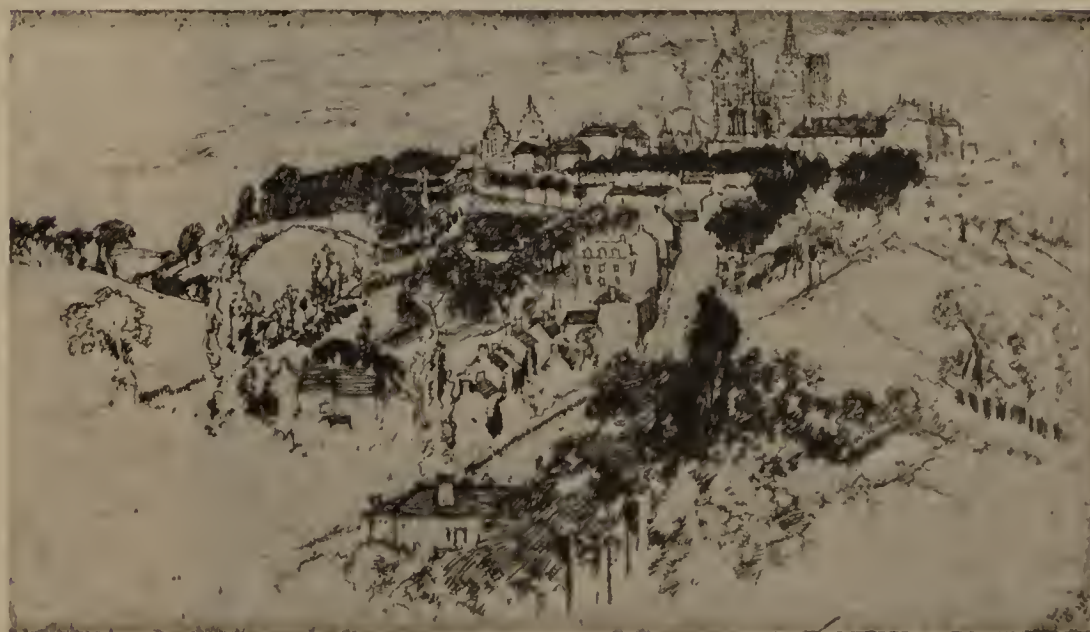
Etching, 1893

Size: height, $4\frac{7}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: eight proofs

L. C.





186. DAUDET'S MILL

Etching, 1893

Size: height, 6; width, 9 inches

Plate destroyed

Edition: four proofs

L. C.



187. ON THE CHAMPS ELYSÉES

Etching, 1893

Size: height, 6 1/4; width, 7 3/4 inches

Plate destroyed

Edition: five proofs



188. BRASSERIE, *Au Lion Rouge*

Etching, 1893

Size: height, 6 1/4; width, 8 1/4 inches

Plate exists

Edition: probably forty proofs

L. C.

189. PLACE DE L'OPÉRA

Etching, 1893

Size: height, $6\frac{1}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



190. CAFÉ CHANTANT

Etching, 1893

Size: height, $4\frac{5}{8}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



191. CAFÉ TUILLERIES

Etching, 1893

Size: height, $4\frac{3}{8}$; width, $6\frac{1}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.





192. PLACE DU CARROUSEL, *Paris*

Etching, 1893 Size: height, $2\frac{1}{4}$; width, 6 inches *Plate destroyed*

Edition: probably five proofs

L. C.



193. BRASSERIE DE L'UNIVERS

Etching, 1893 Size: height, $3\frac{5}{8}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: six proofs

L. C.



194. CAFÉ IN BOIS, *Paris*

Etching, 1893 Size: height, $2\frac{3}{8}$; width, $6\frac{1}{4}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.



195. A GROUP OF WOMEN, *Luxembourg Gardens*

Etching, 1893 Size: height, $3\frac{1}{8}$; width, $6\frac{1}{4}$ inches *Plate destroyed*

Edition: six proofs

L. C.



196. CAFÉ D'HARCOURT

Etching, 1893 Size: height, $3\frac{3}{4}$; width, 8 inches *Plate destroyed*

Edition: six proofs



197. A BALUSTRADE, *Luxembourg Gardens*

Etching, 1893 Size: height, $2\frac{3}{8}$; width, 6 inches *Plate destroyed*

Edition: three proofs



198. CAFÉ BARCADÈRE,
St. Germain

Etching, 1893

Size: height, $2\frac{7}{8}$; width, $4\frac{3}{4}$ inches

Plate destroyed

Only one proof

L. C.



199. LUXEMBOURG GARDENS

Etching, 1893

Size: height, 4; width, $3\frac{3}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.



200. MARGUERY, *Paris*

Etching, 1893

Size: height, $4\frac{1}{4}$;
width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.

201. BRASSERIE LAFAYETTE

Etching, 1893

Size: height, $4\frac{1}{4}$;
width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



202. A STATUE IN THE LUXEMBOURG

Etching, 1893

Size: height, $4\frac{5}{8}$; width, 2 inches

Plate destroyed

Edition: five proofs

L. C.



203. AU PARADIS DES
ENFANTS

Etching, 1893

Size: height, $4\frac{3}{8}$;
width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.





204. PALAIS ROYAL

Etching, 1893

Size: height, $4\frac{3}{8}$; width, 7 inches

Plate destroyed

Edition: five proofs

L. C.



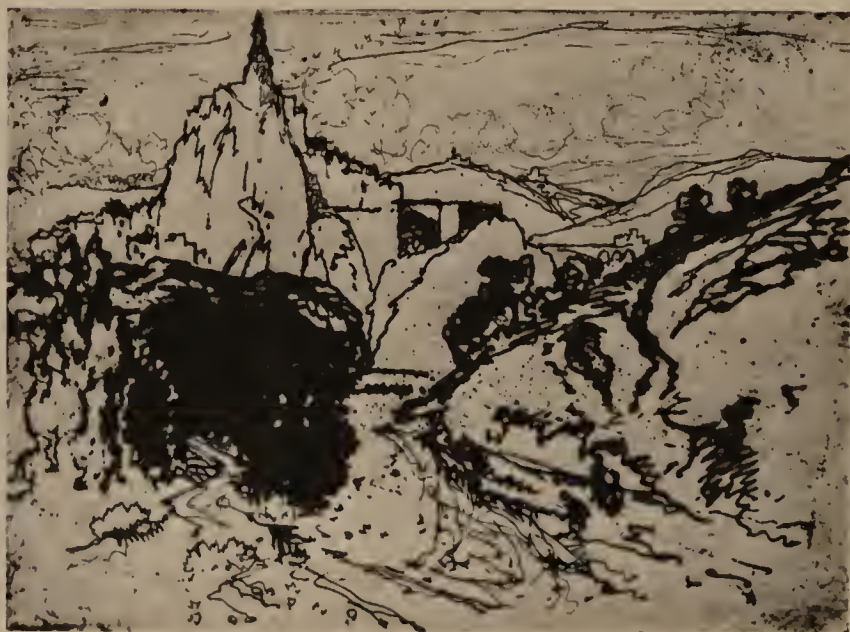
205. THE CRESTING, *Notre Dame*

Etching, 1893

Size: height, $16\frac{1}{4}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably seven proofs



206. LE PUY, *a Study*

Etching, 1893

Size: height, $3\frac{3}{4}$; width, $5\frac{1}{4}$ inches

Plate destroyed

Edition: five proofs



207. LE STRYGE

Etching, 1893

Plate destroyed

Size: height, $16\frac{3}{8}$; width, $10\frac{3}{8}$ inches

Edition: probably twenty-five proofs

L. C.



208. LE PUY, *third plate*

Etching, 1894

Size: height, $15\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs L. C. "The most picturesque place in the world"—J. P.



209. ST. GERMAIN, NO. I

Etching, 1893 Size: height, $2\frac{1}{2}$; width, 7 inches *Plate destroyed*

Edition: three proofs

L. C.



210. ST. GERMAIN, NO. II

Etching, 1893 Size: height, $2\frac{1}{4}$; width, $7\frac{3}{8}$ inches *Plate destroyed*

Edition: three proofs

L. C.



211. ST. GERMAIN, NO. III

Etching, 1893 Size: height, $2\frac{1}{4}$; width, 7 inches *Plate destroyed*

Edition: three proofs

L. C.



212. LE PUY, *second plate*

Etching, 1893 Size: height, $4\frac{1}{2}$; width, 10 inches *Plate destroyed*

Edition: five proofs

L. C.



213. CLEOPATRA'S NEEDLE

Etching and Aquatint, 1894 Size: height, $3\frac{3}{4}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: probably fifteen proofs Number twenty in "Easter Set" published in London, 1894



214. LONDON LIGHTS

Aquatint, 1894 Size: height, $2\frac{3}{4}$; width, $7\frac{1}{8}$ inches *Plate destroyed*

Edition: fifteen proofs Number sixteen in "Easter Set" published in London, 1894

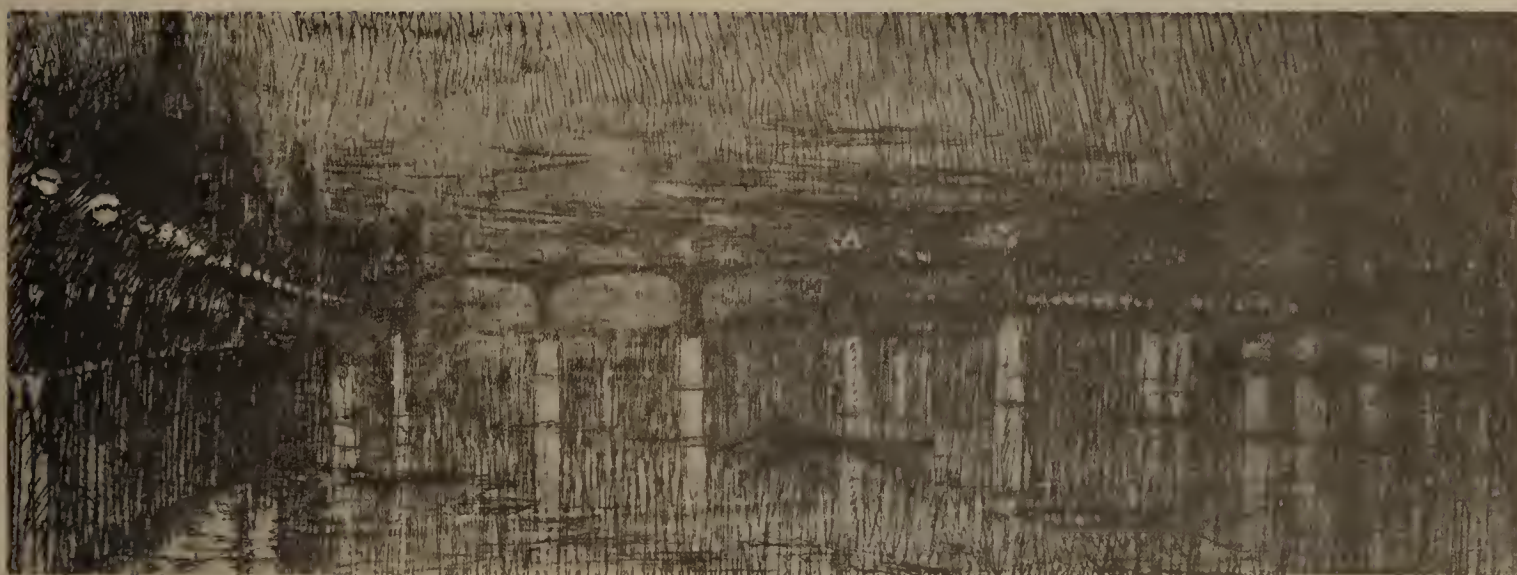


215. WATERLOO WORKS

Aquatint, 1894 Size: height, 3; width, $7\frac{1}{8}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.

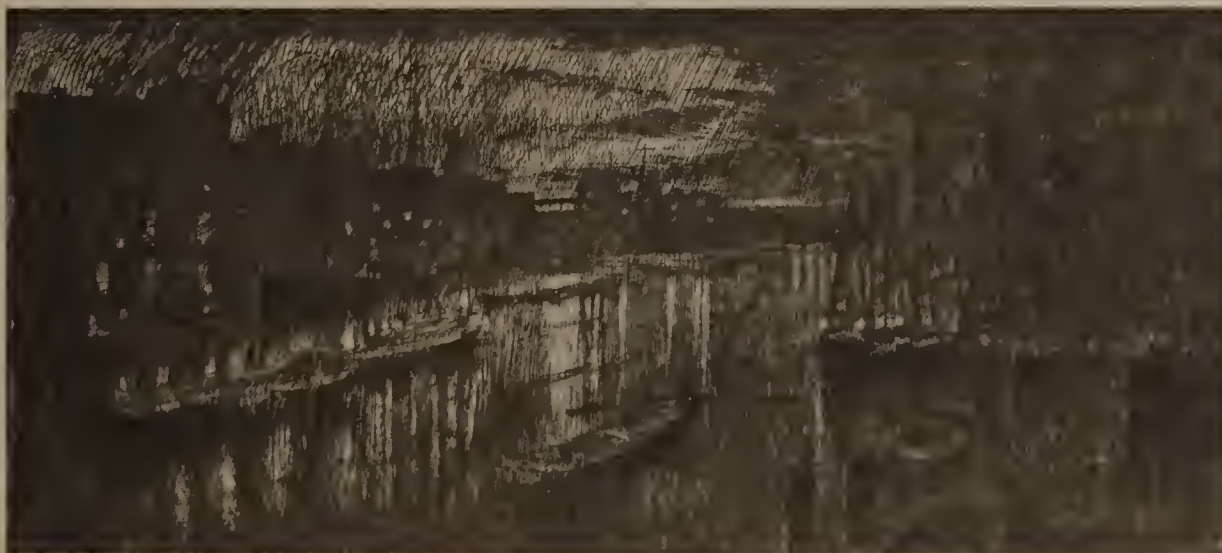


216. WESTMINSTER LIGHTS

Etching, 1894 Size: height, 3; width, $7\frac{1}{4}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.



217. THAMES BELOW THE BRIDGES, *Night*

Etching, 1894 Size: height, $4\frac{7}{8}$; width, $9\frac{1}{2}$ inches *Plate exists*

Edition: probably twenty proofs

L. C.



218. ST. PAUL'S OVER BLACKFRIARS BRIDGE

Etching, 1894 Size: height, $4\frac{1}{4}$; width, 10 inches *Plate destroyed*

Edition: probably fifteen proofs



219. THE TURN OF THE TIDE

Aquatint, 1894

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



220. ST. PAUL'S

Aquatint, 1894

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

Number three in "Easter Set" published in London, 1894

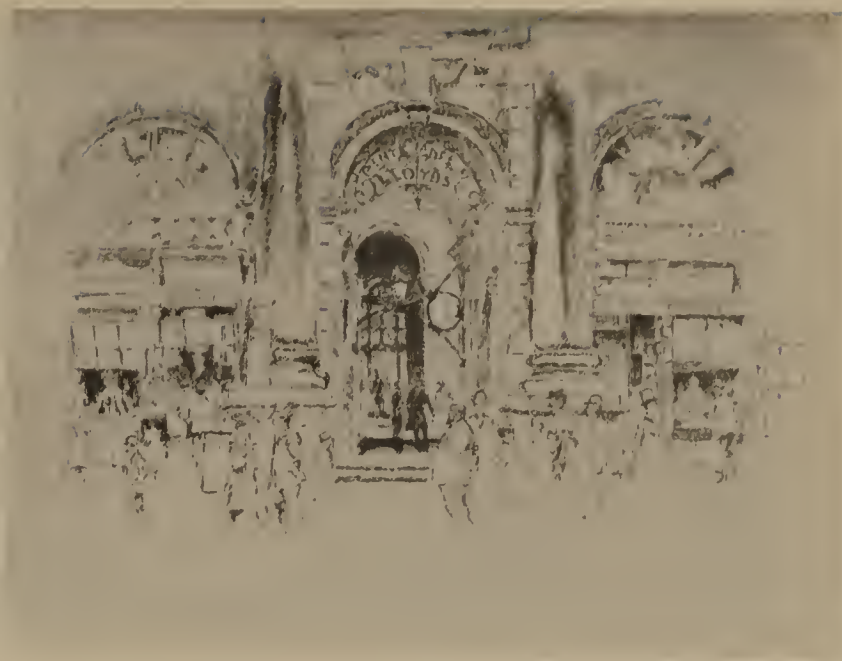
221. ENTRANCE TO LLOYDS

Etching, 1895

Size: height, $7\frac{3}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



222. ST. JOHN'S, *Westminster*

Etching, 1895

Size: height, $10\frac{3}{4}$; width, $6\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifteen proofs



223. CHURCH OF ST. ETHELBURGH

Etching, 1895

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs





224. TOY BOATS, ROUND POND

Kensington

Etching, 1895

Size: height, 8; width, 10 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

225. WHITE TOWER, *Westminster*

Etching, 1895

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably ten proofs



226. HORSE GUARDS' PARADE

Etching, 1895

Size: height, 6 $\frac{7}{8}$; width, 10 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs

227. THE SAVOY

Etching, 1895

Size: height, $7\frac{3}{4}$; width, 10 inches

Plate destroyed

Edition: probably five proofs



228. TOWER OF CATHEDRAL, *Westminster*

Etching, 1895

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate destroyed

Edition: probably five proofs



229. ON THE THAMES

Etching, 1895

Size: height, $7\frac{7}{8}$ inches; width, 11 inches

Plate destroyed

Edition: probably ten proofs





230. CHERRY GARDENS

Etching, 1895

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



231. CITY OF LONDON SCHOOL

Etching, 1895

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably five proofs



232. LANARK WHARF

Etching, 1895

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs

233. STAPLE INN

Etching, 1903

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably ten proofs

L. C.



234. THE OBELISK

Etching, 1903

Size: height, 11; width, 7 7/8 inches

Plate destroyed

Edition: probably fifteen proofs



235. FURNWALLS INN

Etching, 1903

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs





236. SIGNAL TOWERS, CHARING CROSS
BRIDGE

Etching, 1903

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably ten proofs

L. C.



237. LION BREWERY, *From the Embankment*

Etching, 1903

Size: height, 10½; width, 8 inches. About twenty proofs taken, plate then reduced in size to height, 6½; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



238. WATERLOO STATION

Etching, 1903

Size: height, 10⅞; width, 7⅞ inches

Plate destroyed

Edition: probably six proofs

L. C.

239. ROYAL ENTRANCE,
VICTORIA TOWER

Etching, 1903

Size: height, 11; width, $8\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs



240. SWAN AT LEADENHALL

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



241. THE GARRICK THEATRE

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs





242. THE FRUIT SHOP

Etching, 1903

Size: height, $8\frac{3}{8}$; width, 11 inches

Plate destroyed

Edition: three proofs



243. ST. JOHN'S HOSPITAL

Etching, 1903

Size: height, $9\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: probably four proofs

L. C.



244. BASE OF THE OBELISK

Etching, 1903

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

L. C.

245. THAMES WORKS

Aquatint, 1903

Size: height, $7\frac{3}{4}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



246. NATIONAL LIBERAL CLUB

Etching, 1903

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably ten proofs

L. C.



247. MIST ON THE THAMES

Aquatint, 1903

Size: height, $8\frac{1}{4}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.





248. DENT'S SHOP, *From Charing Cross*

Etching, 1903

Size: height, 10½; width, 8 inches

Plate destroyed

Edition: probably six proofs



249. GILBERT'S MONUMENT,
Piccadilly Circus

Etching, 1903

Size: height, 11; width, 7⅞ inches

Plate destroyed

Edition: probably six proofs



250. HOTEL VICTORIA

Etching, 1903

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably six proofs

251. CHEAPSIDE

Etching, 1903

Size: height, 11; width, $8\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



252. MUSIC SHOP ON STRAND

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably ten proofs



253. THE HIPPODROME, *London*

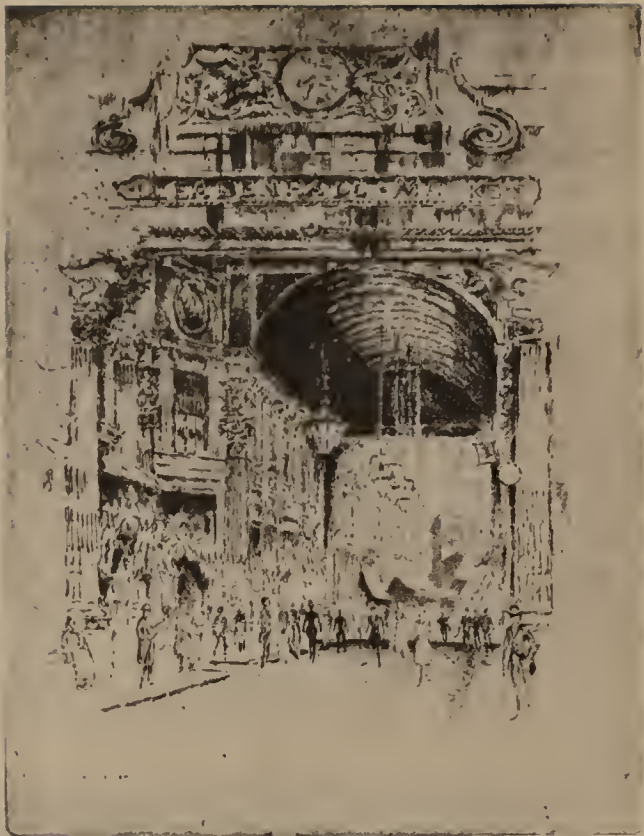
Etching, 1903

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs





254. LEADENHALL MARKET, II

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



255. THE TOBACCO SHOP

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs



256. STAPLE INN GARDENS

Etching, 1903

Size: height, $7\frac{3}{4}$; width, 10 inches

Plate destroyed

Edition: probably six proofs

L. C.

257. THE MONUMENT, *London*

Etching, 1903

Size: height, $10\frac{1}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably sixty proofs



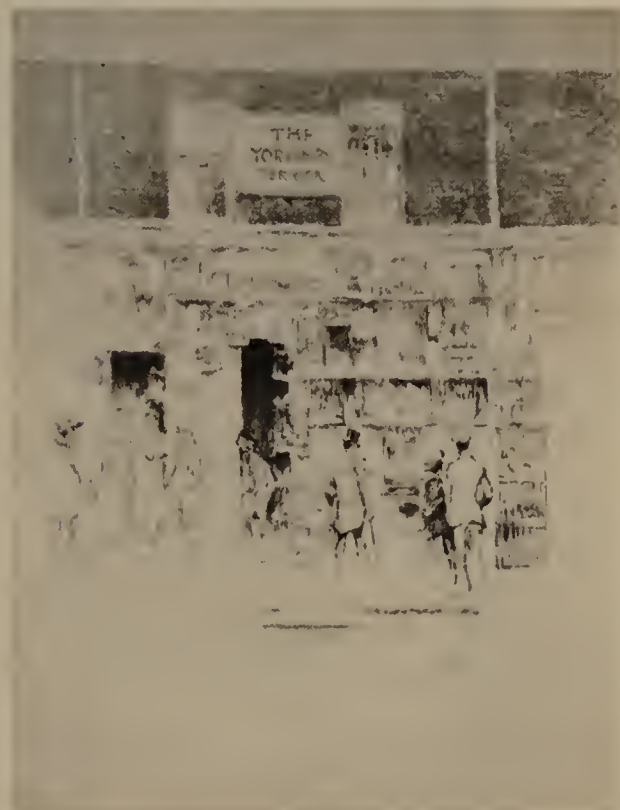
258. THE YORKSHIRE TERRIER

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



259. EMBANKMENT, *Chelsea*

Etching, 1903

Size: height, $8\frac{3}{4}$; width, $11\frac{1}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

L. C.





260. LONDON OVER HAMPSTEAD

Etching, 1903

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably thirty-five proofs



261. GOLDSMITH'S TOMB, THE TEMPLE,
London

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



262. GREEN PARK

Etching, 1903

Size: height, 5; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: four proofs

263. THE FOUNDER'S TOMB
Church of St. Bartholomew the Great

Etching, 1903

Size: height, $7\frac{7}{8}$; width, 11 inches

Plate destroyed

Edition: probably thirty proofs



264. QUEEN ANNE'S MANSIONS

Etching, 1903

Size: height, 11; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



265. MILLBANK

Etching, 1903

Size: height, 6; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably ten proofs





266. THE ADMIRALTY

*Seen through the Archway of
Old Scotland Yard*

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



267. ALBERT HALL

Etching, 1903

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs



268. LONDON BRIDGE STAIRS

Etching, 1903

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

269. ST. DUNSTAN'S, FLEET ST.

Etching, 1903

Size: height, 11; width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



270. LINDSAY ROW, *Chelsea*

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: seventy-three proofs

L. C.



271. BRIDGE ST., WESTMINSTER

Etching, 1903

Size: height, 11; width, 8 inches. About twenty-five proofs taken, plate then reduced in size to height, $7\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





272. WEST DOOR, ST. PAUL'S

Etching, 1903

Size: height, $11\frac{1}{4}$; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



273. ST. JOHN'S GATE, *Clerkenwell*

Etching, 1903

Size: height, 8; width, 11 inches

Plate exists

Edition: probably seventy-five proofs



274. RAINY NIGHT, CHARING CROSS
SHOPS

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably one hundred proofs

L. C.

275. WHITEHALL COURT

Etching, 1903

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably sixty proofs



276. THAMES FROM RICHMOND HILL

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs



277. THAMES AT RICHMOND

Etching, 1903

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs





278. VICTORIA STATION

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs



279. ROYAL WINDSOR

Etching, 1903

Size: height, 6; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



280. WEST FRONT,
WESTMINSTER ABBEY

Etching, 1903

Size: height, 13; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

281. THE COLISEUM FROM VILLIERS ST.

Etching, 1903

Size: height, 6; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



282. WINDSOR FROM ETON

Etching, 1903

Size: height, 5 1/2; width, 12 1/8 inches

Plate exists

Edition: probably sixty proofs

L. C.



283. VILLIERS ST.

Etching, 1903

Size: height, 11; width, 8 1/2 inches. About ten proofs taken, plate then reduced in size to height, 10 1/8; width, 6 7/8 inches

Plate destroyed

Edition: probably twenty proofs

L. C.





284. CLOCK TOWER
From the Surrey Side

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



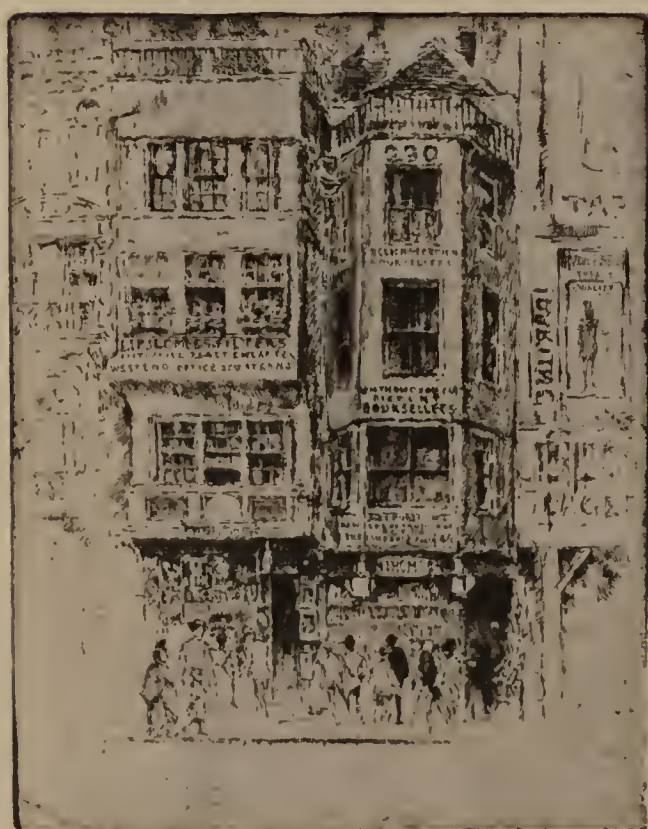
285. TRAFALGAR SQUARE

Etching, 1903

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably thirty-five proofs



286. NO. 230 STRAND

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably sixty proofs

287. STATUE, *Knightsbridge*

Etching, 1903

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



288. GREAT CRANES, *South Kensington*

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



289. ST. MARGARET'S, *Westminster*

Etching, 1904

Size: height, 12; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





290. PARK LANE

Etching, 1904

Size: height, $10\frac{3}{8}$; width, 8 inches. About six proofs taken, plate then reduced in size to height, $9\frac{1}{4}$; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



291. PARLIAMENT STREET, *Westminster*

Etching, 1904

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably twenty-five proofs



292. MAGNIFICENT KENSINGTON

Etching, 1904

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

293. GATE OF LONDON, I

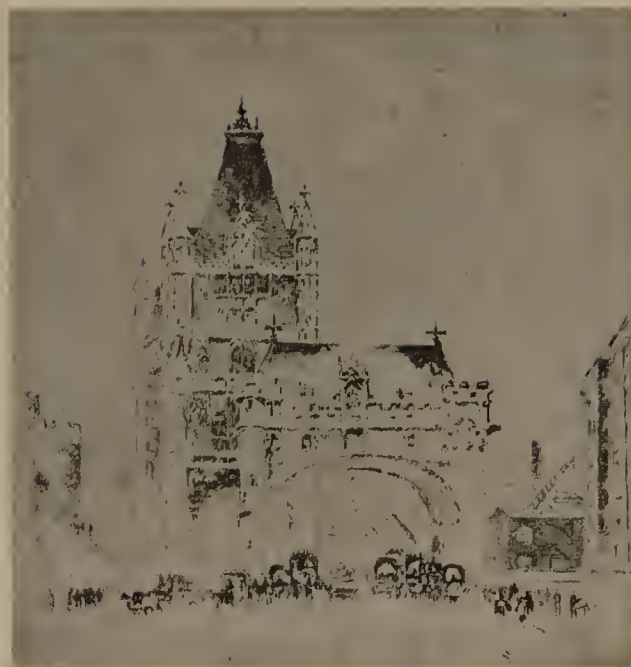
Etching, 1904

Size: height, $7\frac{5}{8}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



294. TOWER OF LONDON

Etching, 1904

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



295. GATE OF LONDON, II

Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably ten proofs





296. THE BRITISH MUSEUM

Etching, 1904

Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



297. THE FOREIGN OFFICE

Etching, 1904

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



298. ST. JAMES' PALACE

From St. James' Street

Etching, 1904

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

299. THE STEPS, BRITISH MUSEUM

Etching, 1904

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



300. CLOCK TOWER, *From St. James' Park*

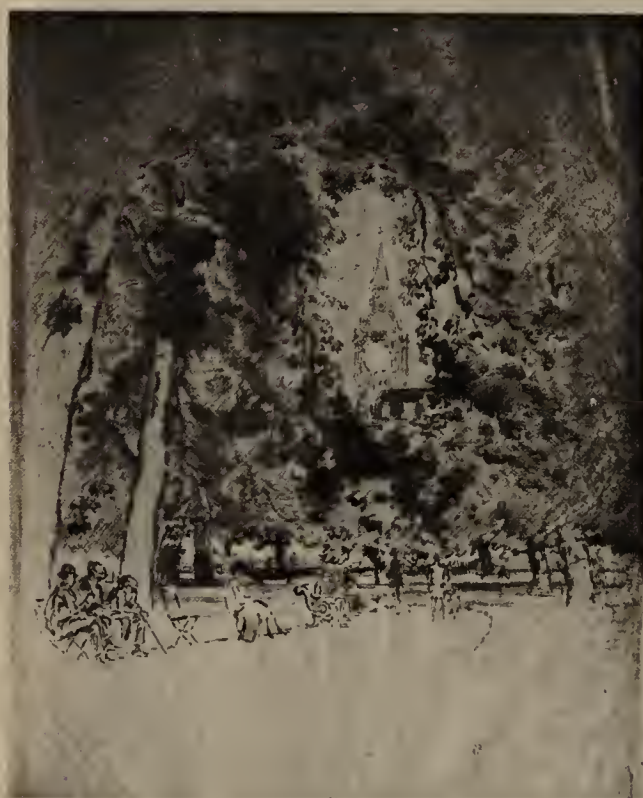
Etching, 1904

Size: height, $10\frac{3}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: twenty proofs

L. C.



301. WHITE HOUSE, TITE ST.

Etching, 1904

Size: height, $8\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





302. BUTCHERS' ROW, *Whitechapel*

Etching, 1904

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



303. ST. BARTHOLOMEW'S CHURCHYARD

Etching, 1904

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



304. IN HYDE PARK

Etching, 1904

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.

305. BUSHEY PARK

Etching, 1904

Size: height, $7\frac{1}{2}$; width, 10 inches

Plate destroyed

Edition: twenty-seven proofs

L. C.



306. TOWER OF LONDON, *From the River*

Etching, 1904

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



307. GREAT COLLEGE ST., *Westminster*

Etching, 1904

Size: height, $8\frac{3}{8}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs





308. HOUSE WHERE WHISTLER DIED

Etching, 1904

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs



309. UNDER CANNON ST. STATION

Etching, 1904

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably twenty-five proofs



310. DOORWAY, HENRY VII's CHAPEL

Etching, 1904

Size: height, 8½; width, 11 inches

Plate exists

Edition: probably twenty-five proofs

L. C.

311. TOLEDO

Etching, 1904

Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



312. ST. MARTIN'S BRIDGE, *Toledo*

Etching, 1904

Size: height, 7 $\frac{7}{8}$; width, 9 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

An unsigned edition published in the "Studio"



313. THE CASTLES, *Toledo*

Etching, 1904

Size: height, 7 $\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs





314. BRIDGE OF SAN JUAN D'LOS REYOS
Toledo

Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



315. THE HOSPITAL, *Toledo*

Etching, 1904

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs



316. ARCH OF BRIDGE OF ALCANTARA

Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs

317. PUERTA VISAGARA, GATE OF MADRID
Toledo

Etching, 1904

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



318. THE ALCAZAR, *Toledo*

Etching, 1904

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



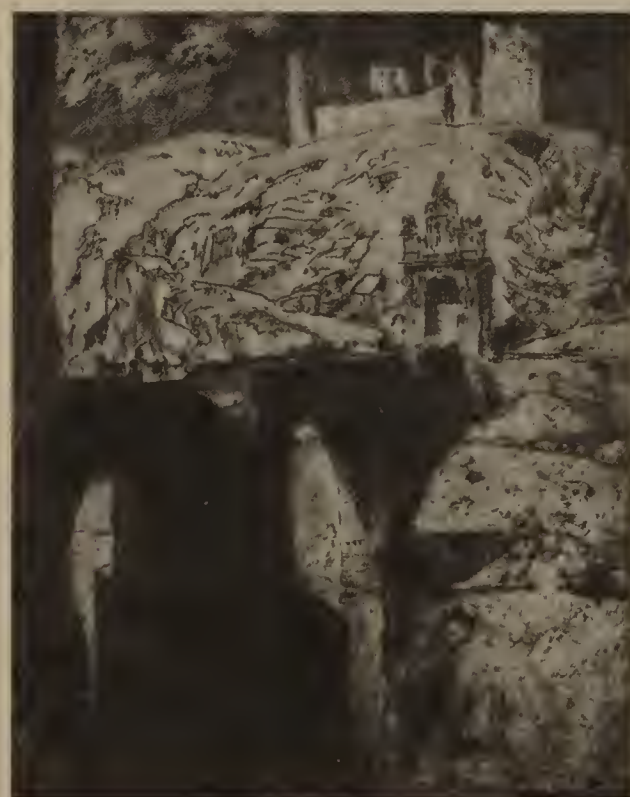
319. CASTLE OF SAN CERVANTES, *Toledo*

Etching, 1904

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs





320. GATE OF ZOCODOVAR, *Toledo*

Etching, 1904

Size: height, 9½; width, 7⅞ inches

Plate destroyed

Edition: probably fifteen proofs



321. POSADA DE LA HERMANDAD, *Toledo*

Etching, 1904

Size: height, 9⅞; width, 7⅞ inches

Plate destroyed

Edition: probably fifteen proofs



322. BRIDGE OF ALCANTARA, *Toledo*

Etching, 1904

Size: height, 10; width, 7⅞ inches

Plate destroyed

Edition: probably twenty-five proofs

An unsigned edition published by Gesellschaft für Vervielfältigende Kunst in 1909.

323. UPPER FIFTH AVE., *New York City*

Etching, 1904

Size: height, 12; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



324. TRINITY CHURCH, *From the River*

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



325. FLATIRON BUILDING

Etching, 1904

Size: height, 10; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





326. PARK ROW

Etching, 1904

Size: height, $11\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably ninety proofs

L. C.

327. UNION SQUARE AND BANK OF METROPOLIS

Etching, 1904

Size: height, 12; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



328. LOWER BROADWAY

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably ninety proofs

329. FOUR-STORY HOUSE

Etching, 1904

Size: height, $10\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



330. UNION SQUARE, RAINY DAY

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



331. THE STOCK EXCHANGE

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $7\frac{1}{2}$ inches

Plate destroyed

Edition: probably ninety proofs





332. CANYON, NO. 1

Etching, 1904

Size: height, $10\frac{5}{8}$; width, $5\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

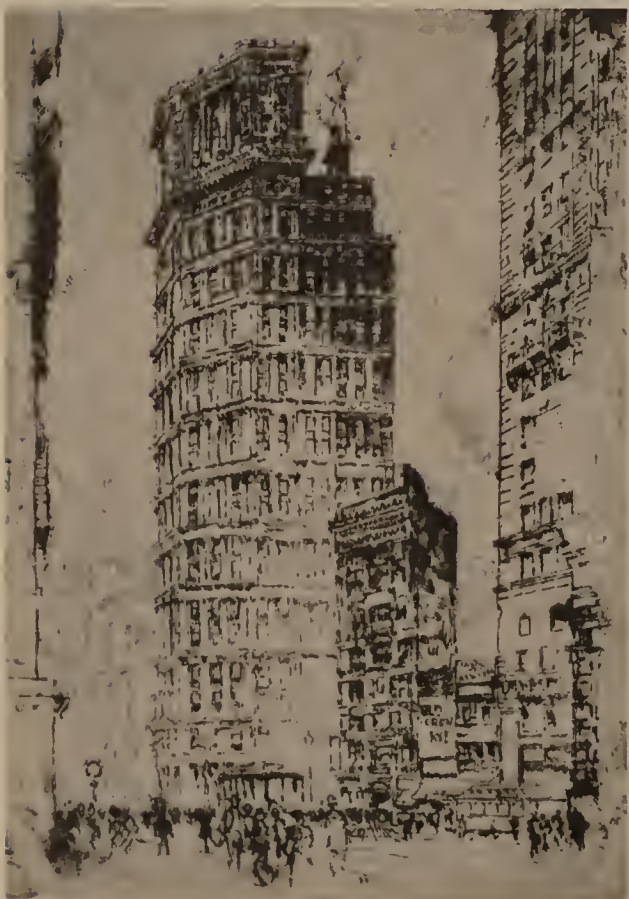
333. THE THOUSAND WINDOWS

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $6\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



334. ST. PAUL BUILDING

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably ninety proofs

335. CANYON, NO. II

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $5\frac{1}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



336. THE SHRINE

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



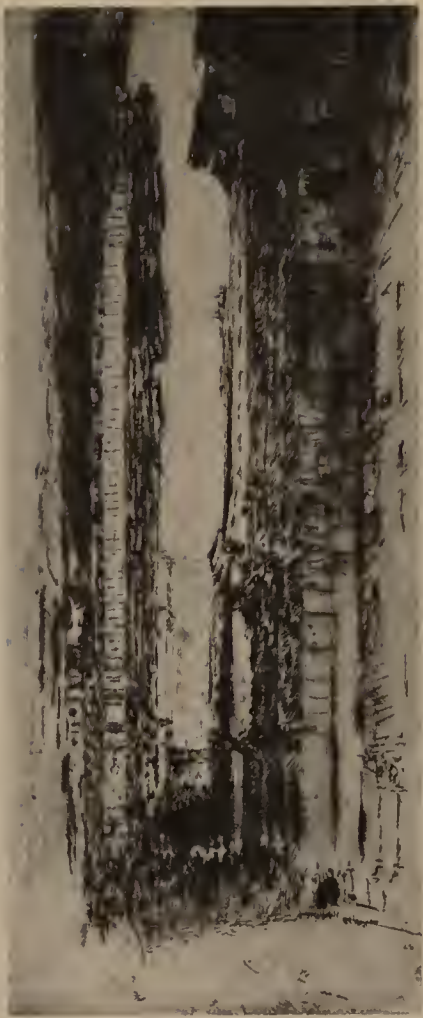
337. OLD AND NEW NEW YORK

Etching, 1904

Size: height, $10\frac{5}{8}$; width, $6\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs



338. CANYON, NO. III

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

339. THE TIMES BUILDING

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably sixty proofs



340. THE CLIFFS

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

341. THE WHITE TOWER

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $4\frac{1}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



342. TIMES BUILDING AND 42ND ST.

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



343. THE STATUE OF LIBERTY

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably seventy-five proofs





344. WALL STREET

Etching, 1904

Size: height, 11 3/4; width, 8 3/8 inches

Plate destroyed

Edition: probably seventy-five proofs

345. HOLE IN THE GROUND

Etching, 1904

Size: height, 11 3/4; width, 8 3/8 inches

Plate destroyed

Edition: probably seventy-five proofs



346. THE TRIBUNE AND SUN

Etching, 1904

Size: height, 11 3/4; width, 7 inches

Plate destroyed

Edition: probably seventy-five proofs

347. ST. THOMAS AND ST. REGIS

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



348. THE "L" AND TRINITY BUILDING

Etching, 1904

Size: height, $11\frac{1}{2}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



349. THE GOLDEN CORNICE, I

Etching, 1904

Size: height, $10\frac{3}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Edition: probably ninety proofs

L. C.



350. FORTY-SECOND STREET

Etching, 1904

Size: height, 11 3/4; width, 7 3/4 inches

Plate destroyed

Edition: probably seventy-five proofs

351. WEST TOWER, ST. PAUL'S

Etching, 1905

Size: height, 10 7/8; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



352. THE PORTICO, BRITISH MUSEUM

Etching, 1905

Size: height, 10 7/8; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs



353. ST. PAUL'S, FLEET STREET, *London*

Etching, 1905 Size: height, 11; width, 8 inches *Plate destroyed*

Edition: probably seventy-five proofs



354. ENTRANCE TO HENRY VII's CHAPEL, *Westminster*

Etching, 1905 Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: probably seventy-five proofs

355. EXETER HALL

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



356. THE COLISEUM
FROM TRAFALGAR SQUARE

Etching, 1905

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



357. THE GUILDHALL

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs





358. THE HALL, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs



359. FIG TREE HOUSE, LINCOLN'S INN

Etching, 1905

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



360. OLD COURT, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{1}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: seventy-four proofs

361. THE TREE, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably five proofs

L. C.



362. LINCOLN'S INN FIELDS

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



363. THE ENTRANCE TO THE HALL,
LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs





364. THE GREAT GATE, LINCOLN'S INN

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



365. LAW COURTS, *London*

Etching, 1905

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably forty proofs

L. C.



366. ST. PAUL'S PAVEMENT

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably thirty proofs

An unsigned edition published by Gesellschaft für Vervielfältigende Kunst in 1910.

367. THE CRYSTAL PALACE

Etching, 1905

Size: height, $8\frac{5}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



368. DUKE OF YORK'S COLUMN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



369. WESTMINSTER TOWERS

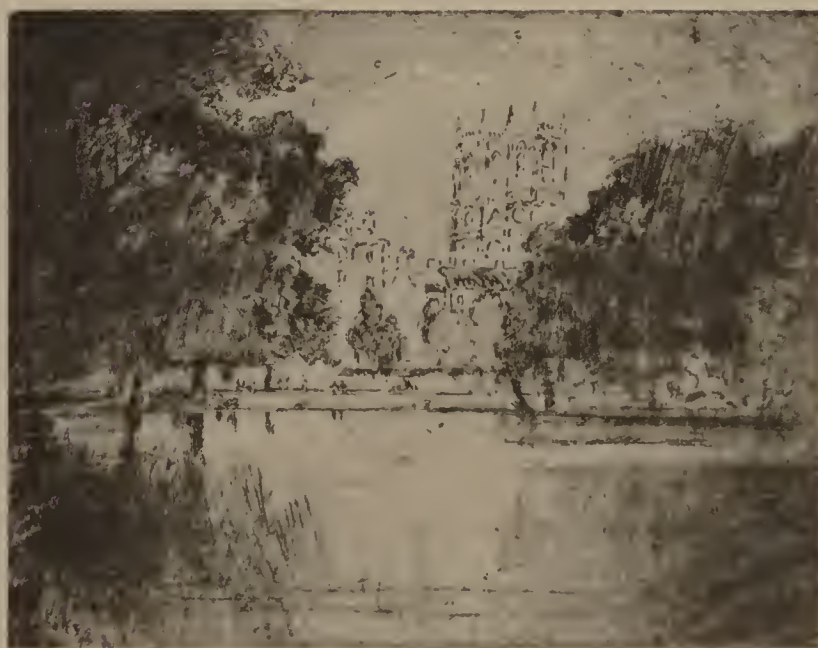
From St. James' Park

Drypoint, 1905

Size: height, $7\frac{5}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs





370. ON CLAPHAM COMMON

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



371. MONTAGU ST.

Etching, 1905

Size: height, $10\frac{3}{4}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



372. RUSSELL SQUARE

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

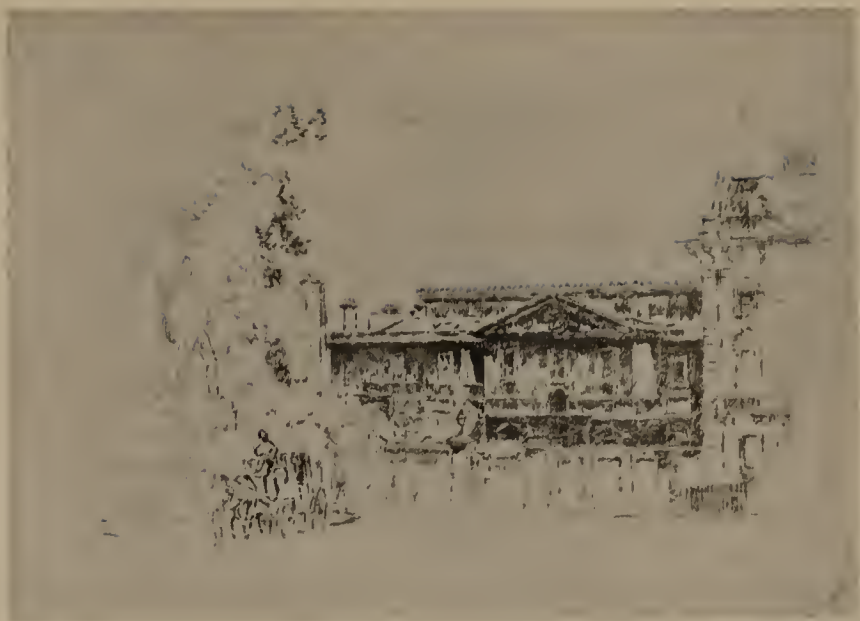
373. CAVENDISH SQUARE

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs



374. BEDFORD PLACE

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty proofs



375. PARK CRESCENT, *Langdon Place*

Etching, 1905

Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





376. CANNON ST. STATION,
From the River

Etching, 1905

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



377. LONDON BRIDGE TO TOWER BRIDGE

Etching, 1905

Size: height, 10; width, 8 inches

Plate exists

Edition: probably fifty proofs



378. TOWER BRIDGE, EVENING

Etching, 1905

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

379. WATERLOO BRIDGE
AND SOMERSET HOUSE

Etching, 1905

Size: height, 8; width, 10 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



380. ST. PAUL'S OVER TEMPLE STAIRS

Etching, 1905

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

Plate reduced in size and an unsigned edition published in "Gazette des Beaux Arts"



381. THE DOCK HEAD

Etching, 1905

Size: height, 8 $\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.





382. THE MARBLE ARCH

Etching, 1905

Size: height, $7\frac{1}{2}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs



383. CUMBERLAND GATE, *Regent's Park*

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



384. CUMBERLAND TERRACE, *Regent's Park*

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

385. SUNLIGHT SOAP

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



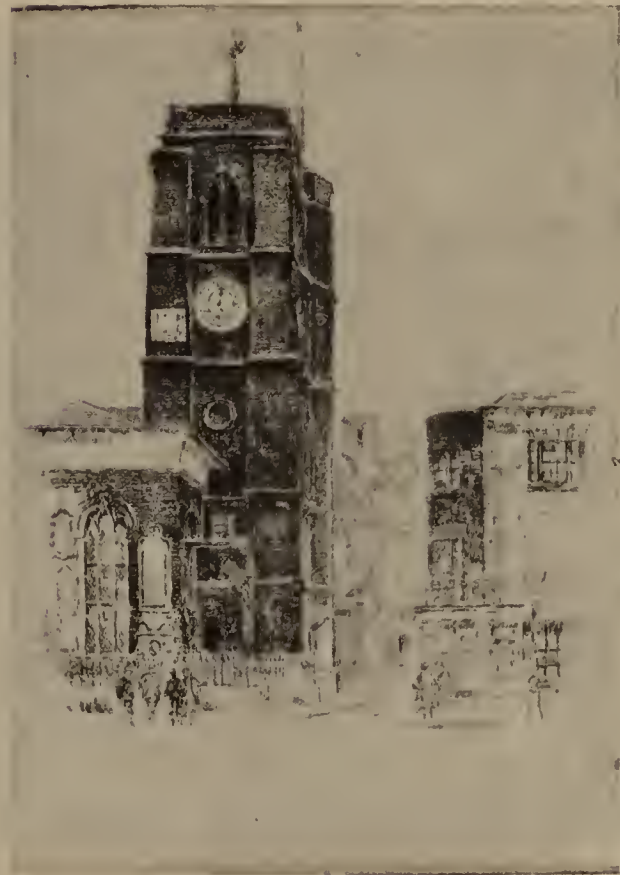
386. CHELSEA CHURCH TOWER

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



387. THE POND, CLAPHAM COMMON

Etching, 1905

Size: height, $8\frac{5}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.





388. TEARING DOWN ST. JAMES'S HALL, I

Etching, 1905

Size: height, 8 ½; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



389. NORTHUMBERLAND AVE.

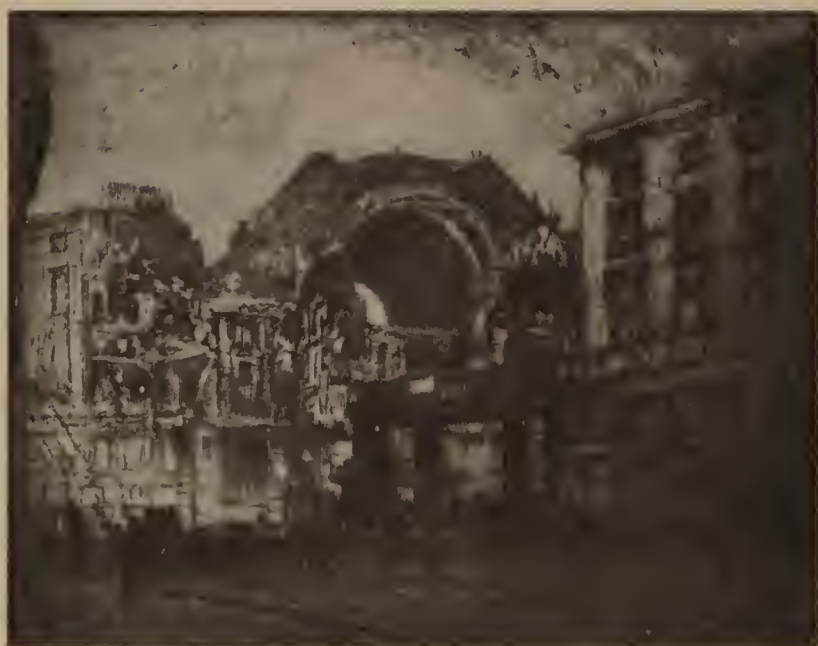
Etching, 1905

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



390. TEARING DOWN ST. JAMES'S HALL, II

Etching, 1905

Size: height, 8 ½; width, 11 inches

Plate destroyed

Edition: probably twenty proofs

L. C.

391. EAST LONDON DOCKS

Etching, 1905

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



392. THE BARBER SHOP

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



393. ST. PAUL'S FROM BANKSIDE

Etching, 1905

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs





394. IN ST. JAMES' PARK

Drypoint, 1906

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably six proofs



395. HAMPTON COURT,
THE LONG PALACE

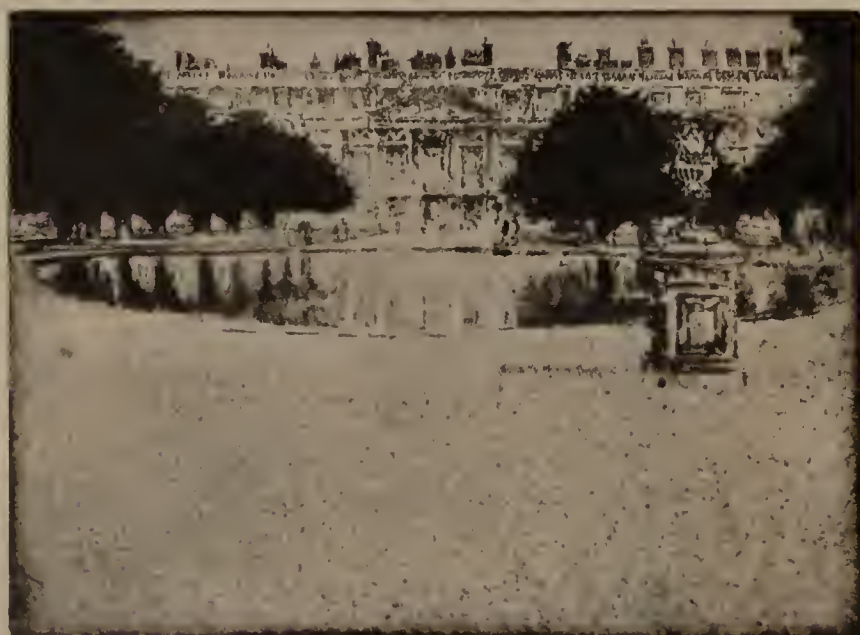
Etching, 1906

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



396. HAMPTON COURT PALACE

Etching, 1906

Size: height, 8; width, $11\frac{1}{8}$ inches.
About fifteen proofs taken, plate then
reduced in size to height, $6\frac{7}{8}$; width,
 $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

397. ST. JAMES' PARK

Etching on zinc, 1906

Size: height, $8\frac{5}{8}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably six proofs



398. THE LONG WATER,
HAMPTON COURT

Drypoint, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



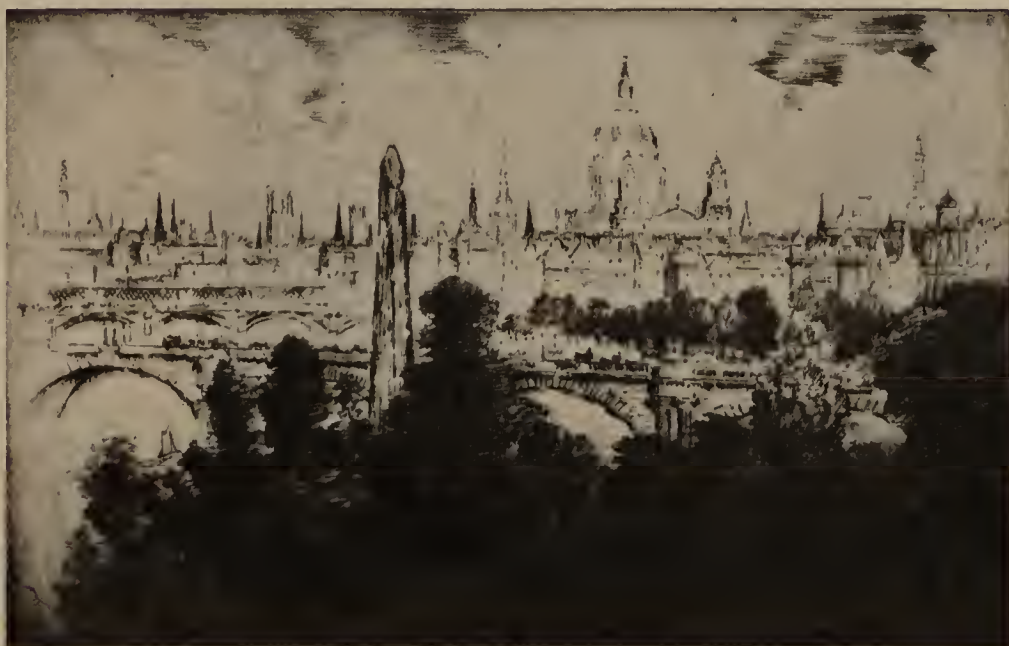
399. LONDON OVER
EMBANKMENT GARDENS

Etching, 1906

Size: height, 7; width, $11\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs





400. EMBANKMENT GARDENS
From Buckingham St.

Etching, 1906

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs



401. HYDE PARK MANSIONS

Etching, 1906

Size: height, $10\frac{1}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



402. GREENWICH FROM THE RIVER

Etching on zinc, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.

403. THE EMPIRE THEATRE

Etching, 1906

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate destroyed

Edition: probably six proofs

L. C.



404. KNIGHTSBRIDGE

Etching, 1906

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



405. WHITEHALL COURT
FROM WESTMINSTER

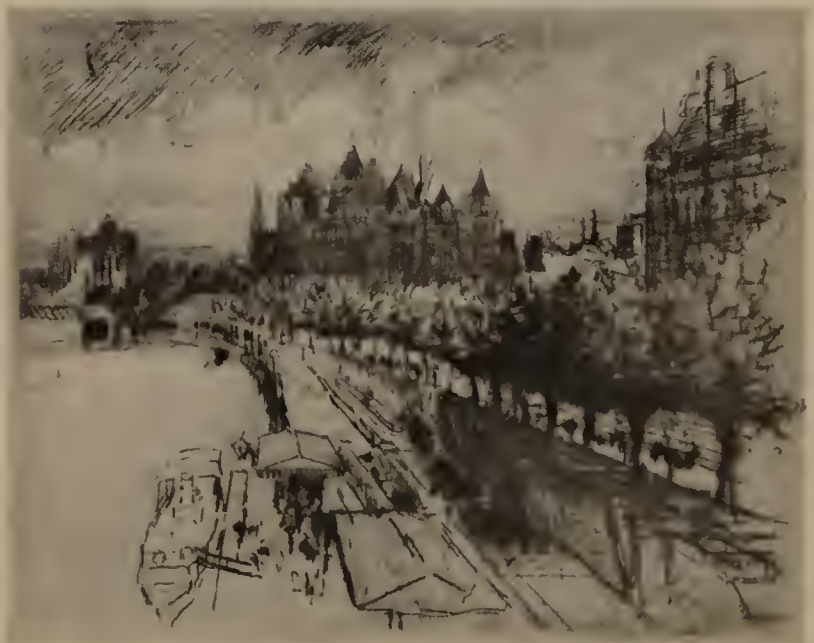
Drypoint, 1906

Size: height, $8\frac{1}{4}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.





406. THE ELINOR CROSS

In front of Charing Cross Railway Station

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



407. GREENWICH PARK, NO. I

Etching, 1906

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



408. ROYAL HAYMARKET THEATRE

Etching, 1906

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

409. LANGHAM PLACE CHAPEL

Etching, 1906

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



410. GREENWICH PARK, NO. II

Etching, 1906

Size: height, 8; width, $10\frac{1}{2}$ inches. About ten proofs taken, plate then reduced in size to height, $7\frac{1}{4}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



411. ST. CLEMENT DANES

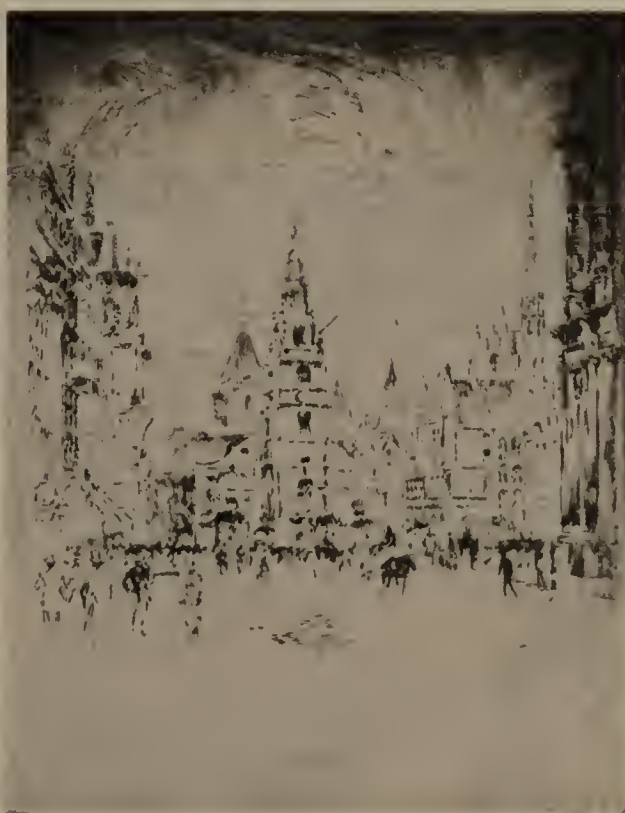
Etching, 1906

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





412. WATERLOO PLACE

Etching, 1906

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



413. GROSVENOR ROAD

Etching, 1906

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



414. THE SHOT TOWER

Etching, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

415. EATON SQUARE

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



416. THE TEMPLE
FROM THE SURREY SIDE

Etching, 1906

Size: height, $8\frac{3}{8}$; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



417. WATERLOO TOWERS

Drypoint, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs





418. LUDGATE HILL

Etching, 1906

Size: height, 10½; width, 8 inches

Plate destroyed

Edition: probably sixty proofs



419. THE NARROW ST., *London*

Etching, 1906

Size: height, 11; width, 8¾ inches

Plate destroyed

Edition: probably ten proofs

L. C.



420. WORKS AT WATERLOO

Etching, 1906

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

421. CHURCH OF ST. MARY-LE-STRAND

Etching, 1906

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



422. ST. PAUL'S, *from the River*

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



423. LIMEHOUSE

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs





424. CLOTHWORKERS HALL

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably twenty-five proofs



425. TYBURN, THE MOTOR CAR

Etching, 1906

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



426. FROM THE TOWER BRIDGE

Etching, 1906

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

427. ST. STEPHEN'S, *Walbrook*

Etching, 1906

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate exists

Edition: probably forty proofs

L. C.



428. THE INSTITUTE, *Piccadilly*

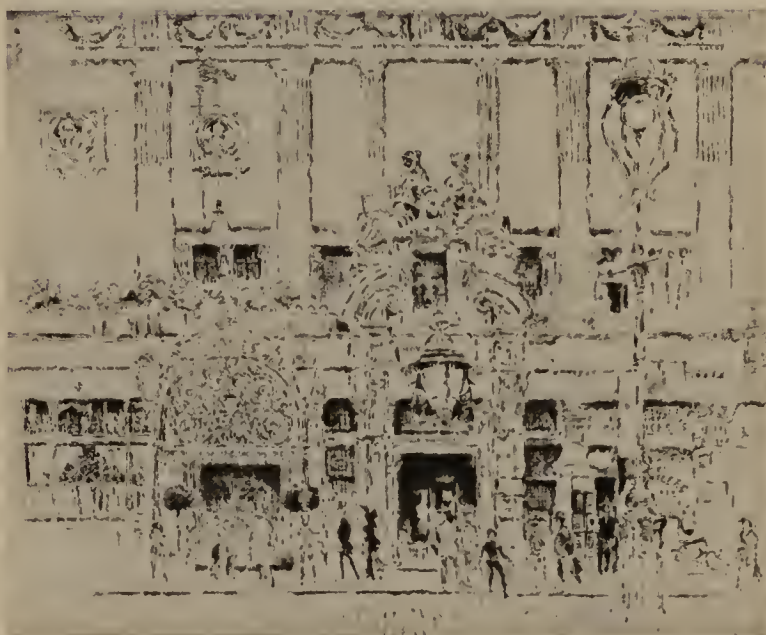
Etching, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



429. LIMEHOUSE DOCKS

Etching, 1906

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





430. SPITALFIELDS CHURCH

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably fifty proofs



431. KINGS COLLEGE,
EMBANKMENT GATE

Etching, 1906

Size: height, 9 $\frac{7}{8}$; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



432. THE PONDS, *Hampstead Heath*

Etching, 1906

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

433. ST. AUGUSTINE'S AND ST. FAITH'S

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



434. BIG TREE, CHEYNE WALK

Etching, 1906

Size: height, 10⁷/₈; width, 8³/₈ inches

Plate destroyed

Edition: probably fifty proofs



435. THE VALE OF HEALTH, *Hampstead*

Etching, 1906

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably fifty proofs





436. ST. BRIDE'S, *from Pilgrim St.*

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably thirty proofs



437. COWLEY STREET, *Westminster*

Etching, 1906

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably forty proofs

L. C.



438. ROSSETTI'S HOUSE

Etching, 1906

Size: height, 8½; width, 10¾ inches

Plate destroyed

Edition: probably seventy-five proofs

439. CLASSIC LONDON,
St. Martin's-in-the-Fields

Etching, 1906

Size: height, 11; width, 8½ inches

A few proofs printed with plate wiped to size
about, height, 8; width, 8½ inches

Plate destroyed

Edition: probably seventy-five proofs



440. THE FOUNTAIN COURT, *Temple*

Etching, 1906

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



441. CHEYNE WALK, *Chelsea*

Etching, 1906

Size: height, 7⅝; width, 10½ inches

Plate destroyed

Edition: probably seventy-five proofs





442. ENTRANCE TO THE SAVOY HOTEL

Etching, 1907

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably fifty proofs



443. LAMBETH PALACE
from Westminster

Etching, 1907

Size: height, 5; width, 12 1/8 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



444. MIDDLE TEMPLE LANE

Etching, 1907

Size: height, 11; width, 5 7/8 inches

Plate destroyed

Edition: probably thirty proofs

L. C.

445. THE GATE OF THE TEMPLE

Etching, 1907

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



446. CLIFFORD'S INN HALL

Etching, 1907

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



447. CLIFFORD'S INN, HALL DOOR

Etching, 1907

Size: height, 7; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





448. ST. BARTHOLOMEW'S GATE

Etching, 1907

Size: height, $8\frac{3}{4}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably seventy-five proofs



449. THE RISING SUN, *Cheyne Row*

Etching, 1907

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably ten proofs

L. C.



450. PICCADILLY, *from Park Lane*

Etching, 1907

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty proofs

L. C.

451. THE HORSE GUARDS

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



452. THE PALACE

Etching, 1907

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably forty proofs

L. C.



453. BUNYAN'S TOMB, *Bunhill Fields*

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





454. LOWNDES SQUARE

Etching, 1907

Size: height, $7\frac{1}{2}$; width, 7 inches

Plate destroyed

Edition: probably thirty proofs



455. HAY'S WHARF

Etching, 1907

Size: height, $10\frac{3}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



456. ENTRANCE TO THE CHARTER HOUSE

Etching, 1907

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition, probably thirty proofs

L. C.

457. LAST OF OLD LONDON,
Cloth Fair

Etching, 1907

Size: height, $8\frac{3}{4}$; width, $6\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs



458. LA FLÊCHE, *Rouen*

Etching, 1907

Size: height, $11\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs



459. TOWER OF ST. OUEN, *Rouen*

Etching, 1907

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





460. SAN MACLOU, *Rouen*

Etching, 1907

Size: height, 10 $\frac{3}{8}$; width, 8 inches

Plate exists

Edition: probably twenty-five proofs

L. C.



461. PORCH OF SAN MACLOU, *Rouen*

Etching, 1907

Size: height, 8; width, 10 $\frac{3}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.



462. DOORWAY, SAN MACLOU, *Rouen*

Etching, 1907

Size: height, 10; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

463. FLOWER MARKET AND
BUTTER TOWER, *Rouen*

Etching, 1907

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



464. ROUEN, *from Bon Secours*

Etching, 1907

Size: height, $7\frac{7}{8}$; width, $12\frac{1}{8}$ inches

Plate exists

Edition: probably ninety proofs

L. C.



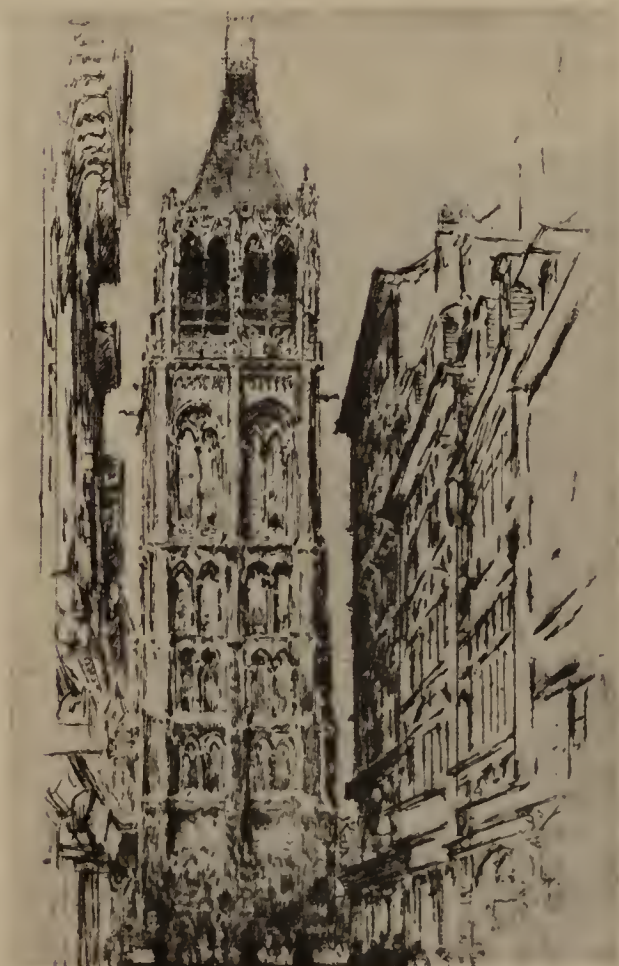
465. WEST TOWER, *from Rue de la Grosse
Horloge, Rouen*

Etching, 1907

Size: height, $10\frac{1}{4}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





466. GROSSE HORLOGE, *Rouen*

Etching, 1907

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

467. THE CLOISTERS AND THE
TRANSEPT TOWER, *Rouen Cathedral*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



468. WEST TOWER, *from the Cloisters, Rouen*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

469. MARKET PLACE, *Rouen*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.



470. THE WEST FRONT, *Rouen Cathedral*

Etching, 1907

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably ninety proofs



471. NORTH SIDE, *Beauvais*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: thirty-five proofs





472. SOUTH DOOR, *Beauvais*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

473. THE TRANSEPT, *Beauvais*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: thirty-five proofs



474. TRANSEPT NIGHT, *Beauvais*

Aquatint, 1907

Size: height, $10\frac{1}{2}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

475. TOWERS OF THE BISHOP'S PALACE,
Beauvais

Etching, 1907

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



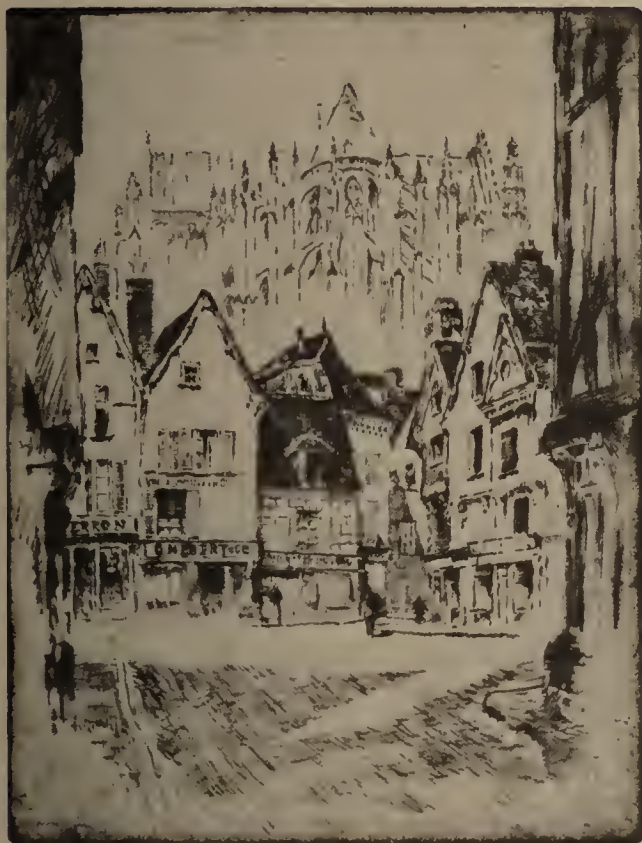
476. EAST END, *Beauvais*

Etching, 1907

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably thirty-five proofs



477. ROSE WINDOW, *Beauvais*

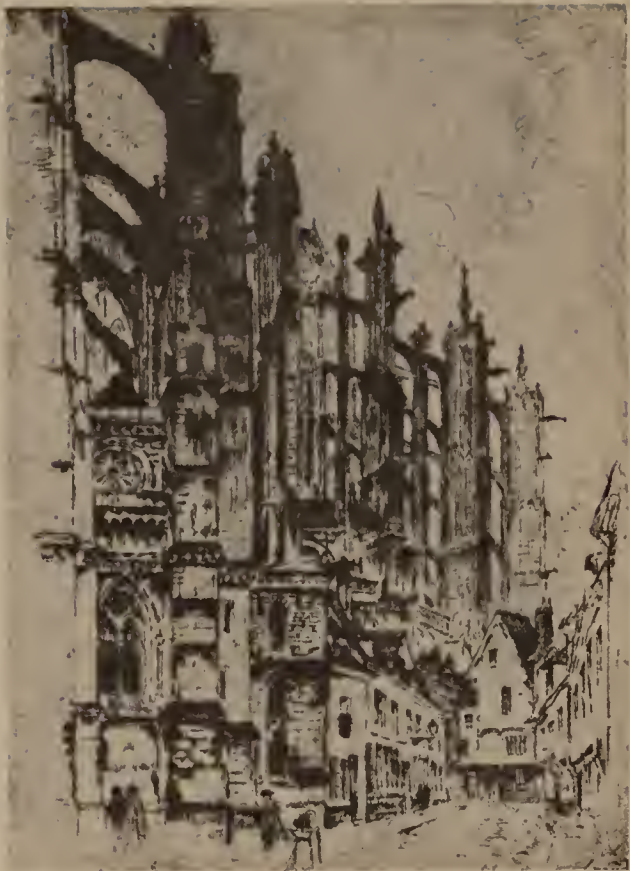
Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty proofs





478. THE BUTTRESSES, *Beauvais*

Etching, 1907

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



479. BEAUVAIS, *From the Boulevard*

Etching, 1907

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



480. SHRINE AT AMIENS

Etching, 1907

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably thirty proofs

L. C.



481. LA PLACE, *Beauvais*

Etching, 1907 Size: height, $11\frac{1}{8}$; width, $8\frac{3}{4}$ inches *Plate destroyed*

Edition: probably thirty-five proofs



482. THE WEST FRONT, *Amiens*

Etching, 1907 Size: height, $11\frac{7}{8}$; width, $9\frac{7}{8}$ inches *Plate destroyed*

Edition: probably thirty-five proofs

L. C.

483. AMIENS

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



484. AMIENS FROM THE RIVER

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



485. AMIENS FROM THE OLD TOWN

Etching, 1907

Size: height, $10\frac{3}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: thirty-seven proofs





486. THE TRANSEPT, *Amiens*

Etching, 1907

Size: height, 10; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: forty proofs

487. MARKET BOATS, *Amiens*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



488. THE TOWER, *Amiens*

Etching, 1907

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

489. AMIENS FROM THE SOMME

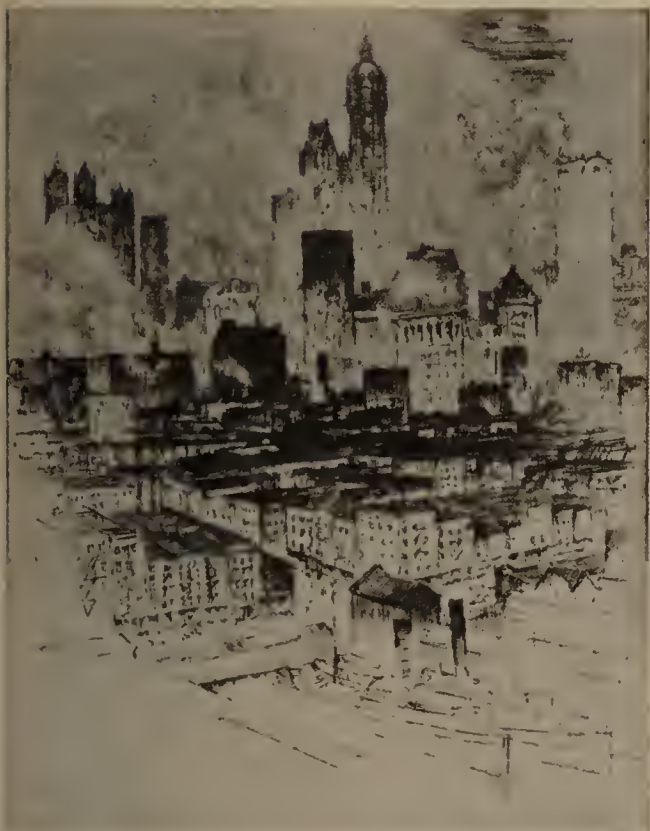
Etching, 1908

Size: height, 10; width, 8 inches

Plate destroyed

Edition: thirty-five proofs

L. C.



490. NEW YORK, *from Brooklyn Bridge*

Etching, 1908

Size: height, 11; width, 8 $\frac{3}{8}$ inches

Plate destroyed

Edition: probably one hundred and fifty proofs. Part of edition used as frontispiece in "Masterpieces of American Paintings." Published by the Berlin Photographic Co., New York, in 1910.

491. THE WEST STREET BUILDING,
from the Singer Building

Etching, 1908

Size: height, 11; width, 8 $\frac{1}{2}$ inches

Plate exists

Edition: probably ninety proofs





492. THE BRIDGES

Etching, 1908

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

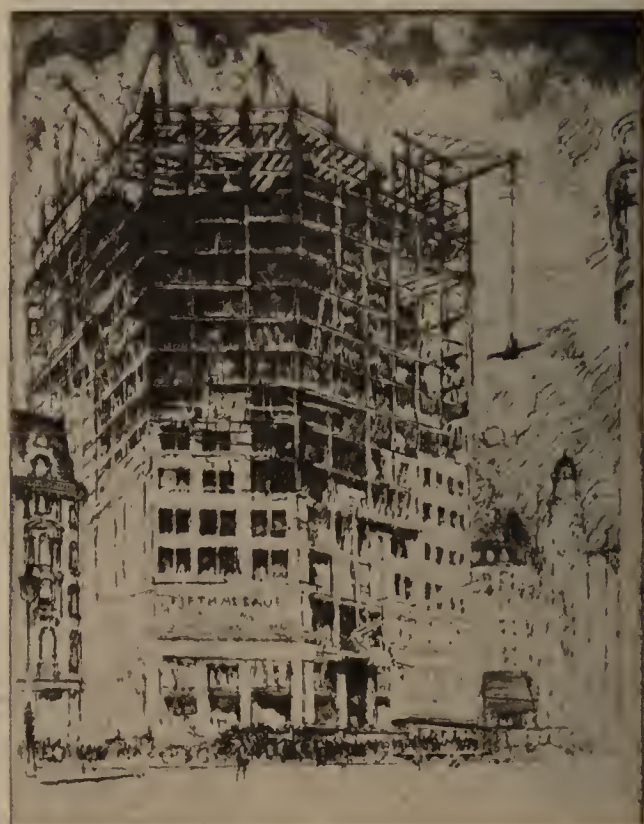
493. REBUILDING FIFTH AVENUE

Etching, 1908

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably twenty-five proofs



494. AMONG THE SKYSCRAPERS

Etching and drypoint, 1908

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

495. NEW YORK, *from Weehawken*

Etching, 1908

Size: height, $10\frac{3}{4}$; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs



496. PALISADES AND PALACES

Etching, 1908

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

497. THE CROSS OF GOLD, CEDAR STREET BUILDING

Sandpaper mezzotint, 1908

Size: height, $12\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs





498. THE UNBELIEVABLE CITY

Etching, 1908

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



499. FLATIRON BUILDING

Sandpaper mezzotint, 1908

Size: height, 13; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



500. THE CLIFFS OF WEST STREET

Sandpaper mezzotint, 1908

Size: height, $9\frac{7}{8}$; width, $12\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

501. IN THE MIST
OF THE MORNING

Sandpaper mezzotint, 1908

Size: height, 10; width, 12 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



502. FROM CORTLANDT STREET FERRY

Sandpaper mezzotint, 1908

Size: height, 11 $\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



503. HAIL AMERICA

Mezzotint, 1908

Size: height, 8 $\frac{1}{2}$; width, 14 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy proofs





504. WREN'S CITY

Mezzotint, 1909

Size: height, 10; width, 11 ⁷/₈ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



505. LONDON NIGHT,
WHISKEY AND TEA

Mezzotint, 1909

Size: height, 10; width, 14 ³/₄ inches

Plate exists

Edition: probably seventy-five proofs



506. THE CITY, EVENING

Mezzotint, 1909

Size: height, 10; width, 14 ⁷/₈ inches

Plate destroyed

Edition: probably fifty proofs

507. DARK DAY
ON THE EMBANKMENT

Aquatint, 1909

Size: height, $9\frac{7}{8}$; width, $12\frac{3}{4}$ inches

Plate destroyed

Edition: probably forty proofs



508. THE SHOWER, *London*

Mezzotint, 1909

Size: height, $9\frac{5}{8}$; width, $14\frac{5}{8}$ inches

Plate destroyed

Edition: probably forty proofs



509. WESTMINSTER, EVENING

Mezzotint, 1909

Size: height, $9\frac{7}{8}$; width, $14\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs





510. CHARING CROSS BRIDGE AT NIGHT

Mezzotint, 1909

Size: height, $11\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs

L. C.



511. HOMESTEAD

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



512. IN THE WORKS, *Homestead*

Etching, 1909

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

513. RAILWAY STATION, *Pittsburgh*

Etching, 1909

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



514. CHIMNEYS, *Pittsburgh*

Etching, 1909

Size: height, 8; width, 10½ inches

Plate destroyed

Edition: probably thirty proofs



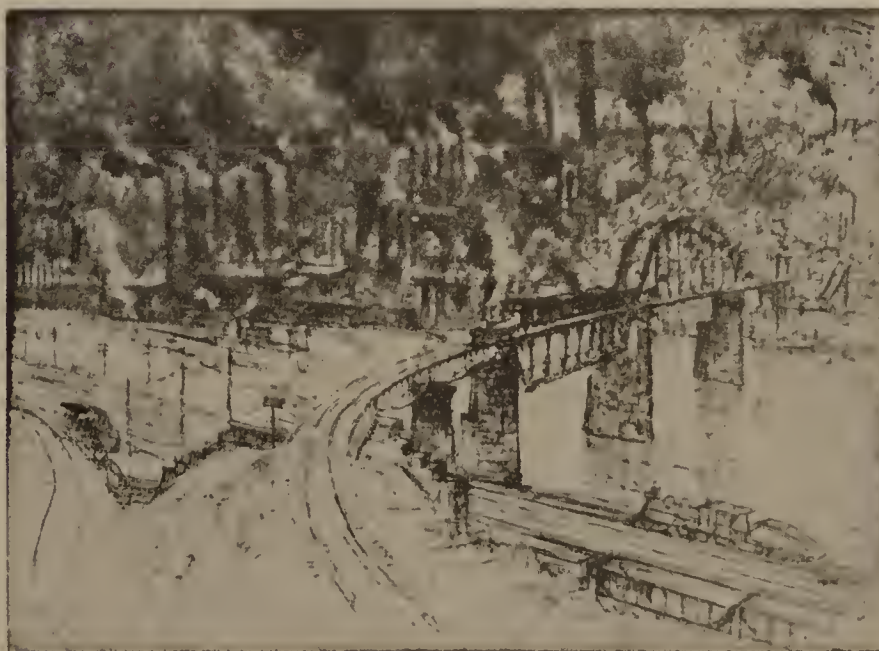
515. CURVING BRIDGE, *Pittsburgh*

Etching, 1909

Size: height, 8¾; width, 10⅞ inches

Plate destroyed

Edition: probably fifteen proofs





516. PITTSBURGH, NO. I

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably forty proofs



517. EDGAR THOMSON WORKS, *Bessemer*

Etching, 1909

Size: height, 11; width, 8 inches

Plate exists

Edition: probably ninety proofs

L. C.



518. PITTSBURGH, NO. II

Etching, 1909

Size: height, 6½; width, 11⅞ inches

Plate exists

Edition: probably thirty proofs

519. PITTSBURGH, NO. III

Etching, 1909

Size: height, 8½; width, 11½ inches

Plate exists

Edition: probably sixty proofs



520. ON THE WAY TO BESSEMER

Etching, 1909

Size: height, 11; width, 7 inches

Plate exists

Edition: probably ninety proofs

L. C.



521. IRON AND STEEL

On the River, Pittsburgh

Etching, 1909

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably forty proofs





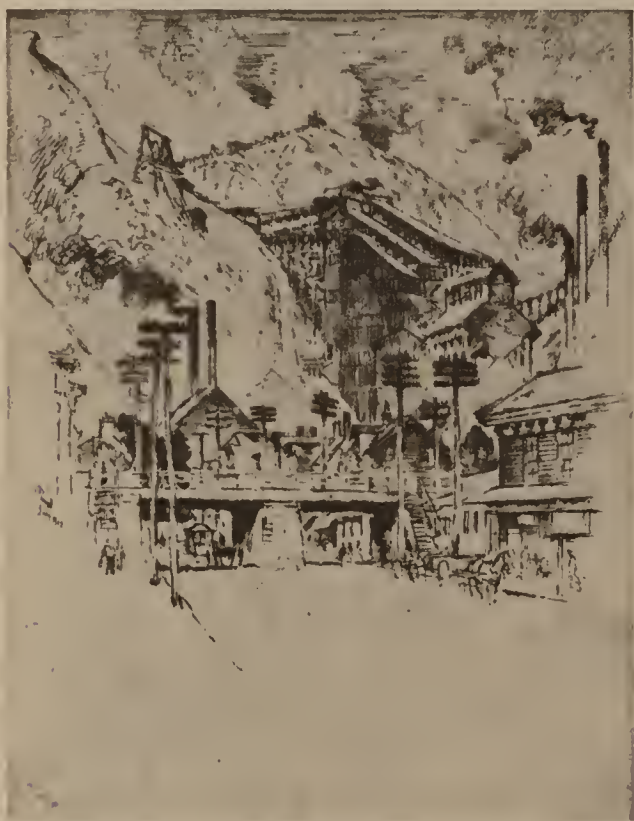
522. CRANES, *Bessemer*

Etching, 1909

Size: height, $8\frac{3}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



523. MAIN STREET, *Mahanoy City*

Etching, 1909

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs



524. IN THE MAHANOID VALLEY

Etching, 1909

Size: height, 7; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

525. THE MINING TOWN

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



526. THE SHAFT

Etching, 1909

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



527. THE THINGS THAT TOWER:
COLLIERIES

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs





528. THE CROUCHING LION

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



529. OLD MILLION EYES

Etching, 1909

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



530. THE GREAT INCLINE

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

531. THE ABOMINATION OF WORK

Etching, 1909

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



532. FROM SHENLEY PARK

Etching, 1909

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



533. COAL COLLIERIES

Near Mauch Chunk

Etching, 1909

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably fifty proofs





534. THE OIL WELLS

Etching, 1909

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate exists

Edition: probably fifty proofs

L. C.



535. THE CHIMNEY, *Bayonne*

Etching, 1909

Size: height, 5; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



536. STANDARD OIL
Staten Island

Etching, 1909

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate exists

Edition: probably fifty proofs

L. C.

537. COAL WHARVES

Staten Island, No. I

Etching, 1909

Size: height, $5\frac{3}{8}$; width, 12 inches

Plate destroyed

Edition: probably sixty proofs

L. C.



538. COAL WHARVES

Staten Island, No. II

Etching, 1909

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: probably sixty proofs

L. C.



539. MOND GAS, *Dudleyport*

Etching, 1909

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.





540. BRICK FIELDS, *Birmingham*

Etching, 1909

Size: height, 8; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.



541. SMALL HEATH, *Birmingham*

Etching, 1909

Size: height, 10; width, 7 7/8 inches

Plate destroyed

Edition: probably forty proofs



542. BRICK COUNTRY
Birmingham

Etching, 1909

Size: height, 5; width, 12 inches

Plate destroyed

Edition: probably forty proofs

L. C.

543. BIRMINGHAM, *From Gravelley Hill*

Etching, 1909

Size: height, 11; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



544. COAL MINE, *Longport*

Etching, 1909

Size: height, 8; width, 10 $\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



545. THE GREAT DUMP

Near Manchester

Etching, 1909

Size: height, 5 $\frac{1}{2}$; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.





546. PORTLAND, *Longport*

Etching, 1909

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably forty proofs

L. C.



547. KIRKSTALL ABBEY

Old and New Leeds

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



548. THE RIVER OF WORK, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

549. THE GREAT WHITE CLOUD, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



550. THE DOCKS, *Leeds*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



551. THE WINDING STAIR, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





552. THE QUARRY, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



553. THE GREAT CHIMNEY, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



554. LOW MOOR, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably forty proofs

L. C.

555. RAILWAY TRACKS, *Bradford*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



556. FORGES, *Sheffield*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



557. FINE DAY ON THE RIVER
Sheffield

Etching, 1909

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably forty proofs

L. C.





558. COAL AND COKE, *Sheffield*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



559. THE GREAT STACK, *Sheffield*

Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



560. THE GREAT MAIN, *Near Sheffield*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.

561. THE BLACK PIT, *Hanley by Stoke*

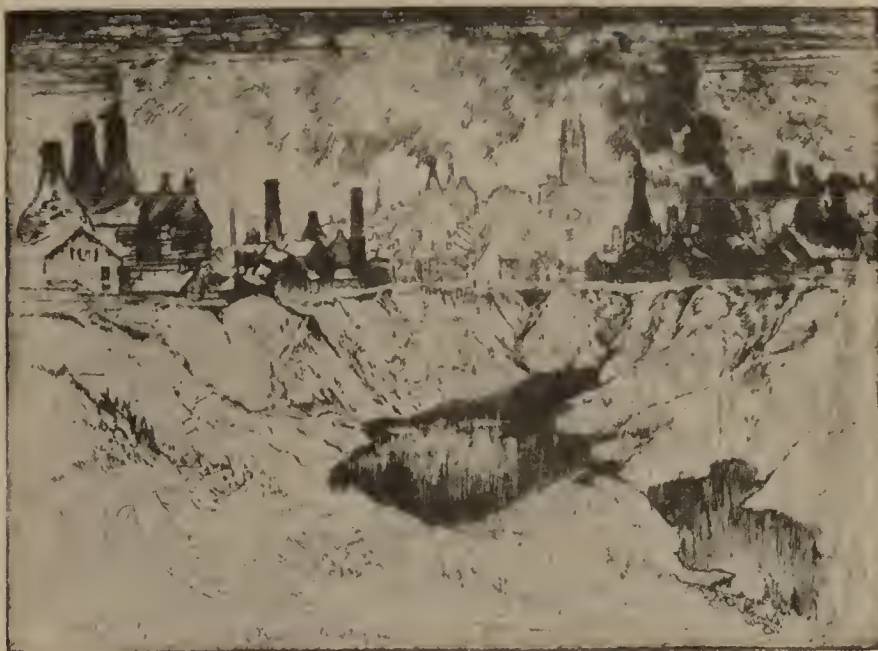
Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably forty proofs

L. C.



562. DINNER TIME, *Greengates*

Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



563. WORKS AT GREENGATES

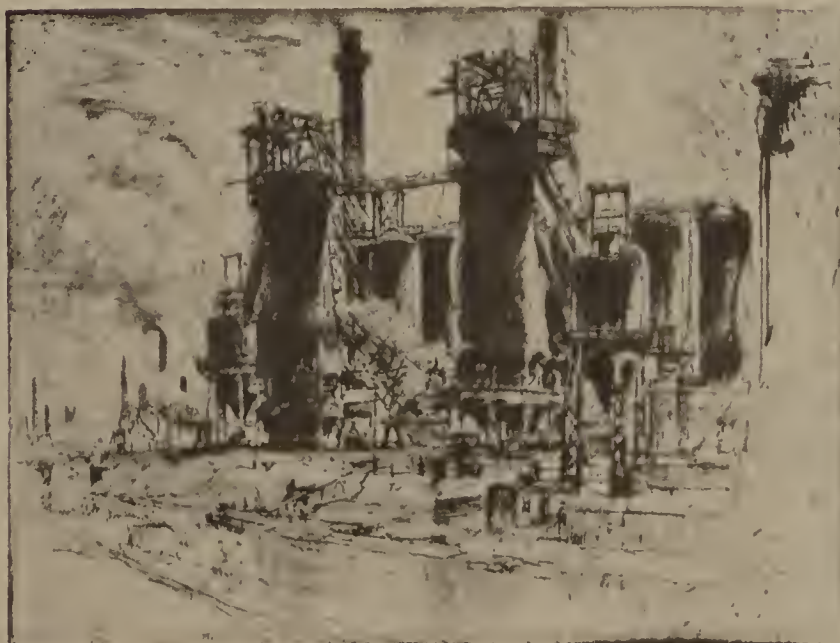
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





564. SPRING VALE FURNACE

Wolverhampton

Etching, 1909

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



565. WORKS AT WOLVERHAMPTON

Etching, 1909

Size: height, $8\frac{3}{4}$; width, 7 inches

Plate destroyed

Edition: probably twenty-five proofs



566. THE GREAT GATEWAY

Wolverhampton

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

567. ON THE RIVER, *Wolverhampton*

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



568. THE LOCK OF THE HIGH FURNACE

Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



569. WORK CASTLES

Wolverhampton

Etching, 1909

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.





570. COKE, *Wolverhampton*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



571. GREAT SHED STOKE

Etching, 1909

Size: height, $6\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



572. CHIMNEYS, *Swansea*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.

573. THE MILL TOWN, *Pudsey*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



574. THE COAL MINE, *Swansea*

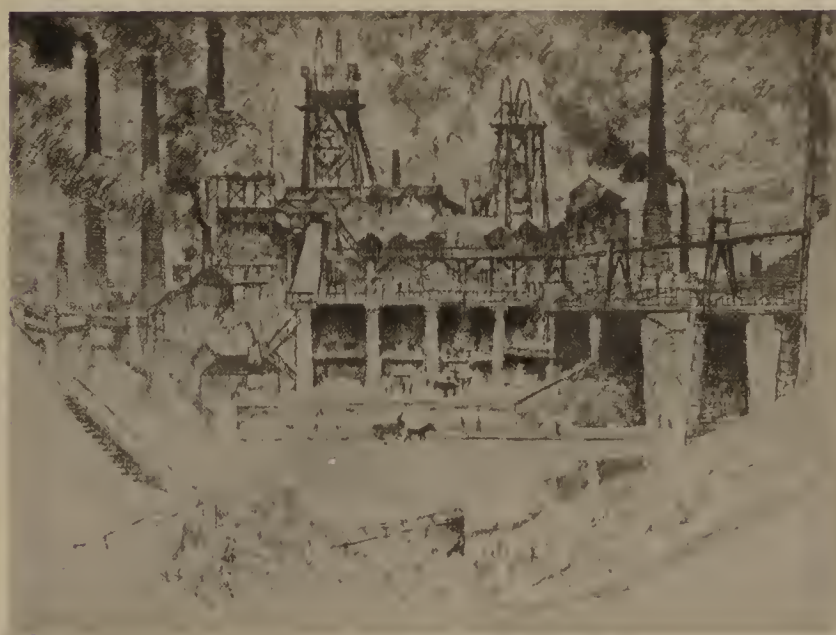
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



575. WELSH COAL

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





576. WELSH COPPER

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



577. FOOTBALL FIELD, *Tredegar*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



578. THE VIADUCT, *Welsh Work*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

579. WELSH WORKS

Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably fifteen proofs

L. C.



580. POWER HOUSE, *Greenwich*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



581. COAL AT CARDIFF

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs





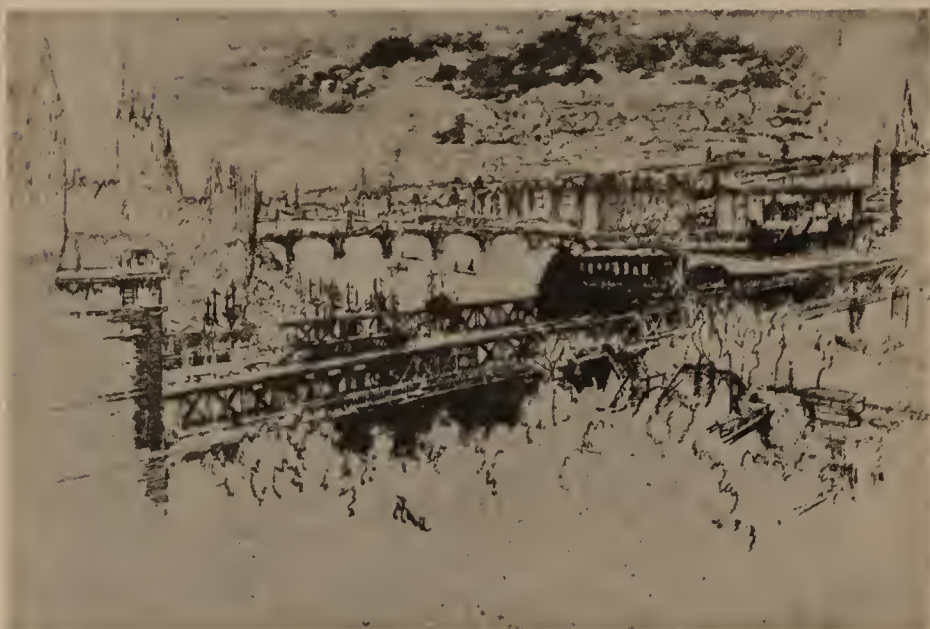
582. SHOT TOWER BETWEEN THE
BRIDGES

Etching, 1910

Size: height, 12; width, 17 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



583. LONDON OVER CHARING
CROSS BRIDGE

Etching, 1910

Size: height, 12; width, 17 $\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



584. OVER WATERLOO BRIDGE

Church and Work

Etching, 1910

Size: height, 17 $\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably forty proofs

585. BUILDING DOVER PIER

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



586. BUNYAN CHAPEL, *By the Bridge*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



587. THE LION, *Chicago*

Etching, 1910

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs





588. THE LAKE CITY, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



589. THE JAWS, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



590. LIFTING BRIDGE, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

591. THE TRACKS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



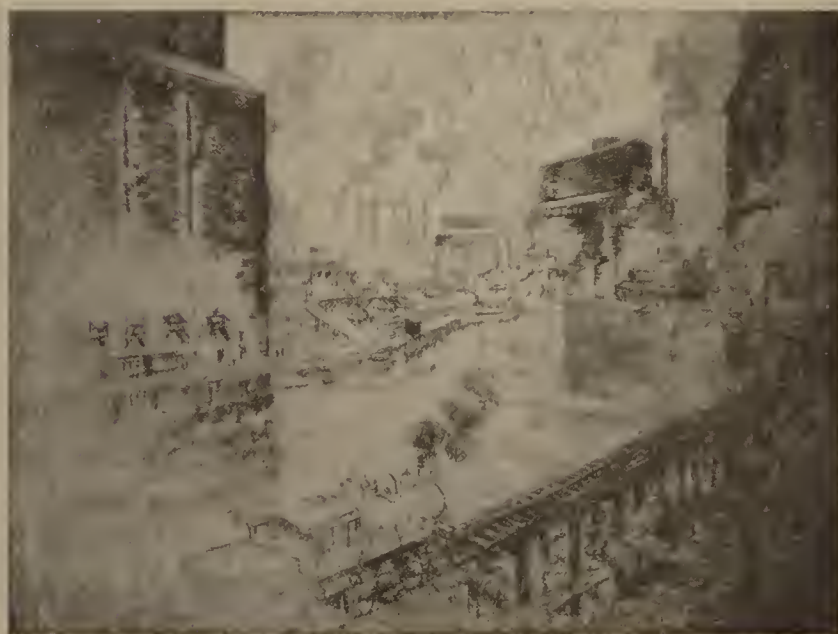
592. GRAIN ELEVATORS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



593. UNDER THE BRIDGES, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{8}$; width, $12\frac{1}{8}$ inches

Plate exists

Edition: probably fifty proofs





594. STOCK YARDS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



595. LAKE STEAMERS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



596. LAKE FRONT SUNSET, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

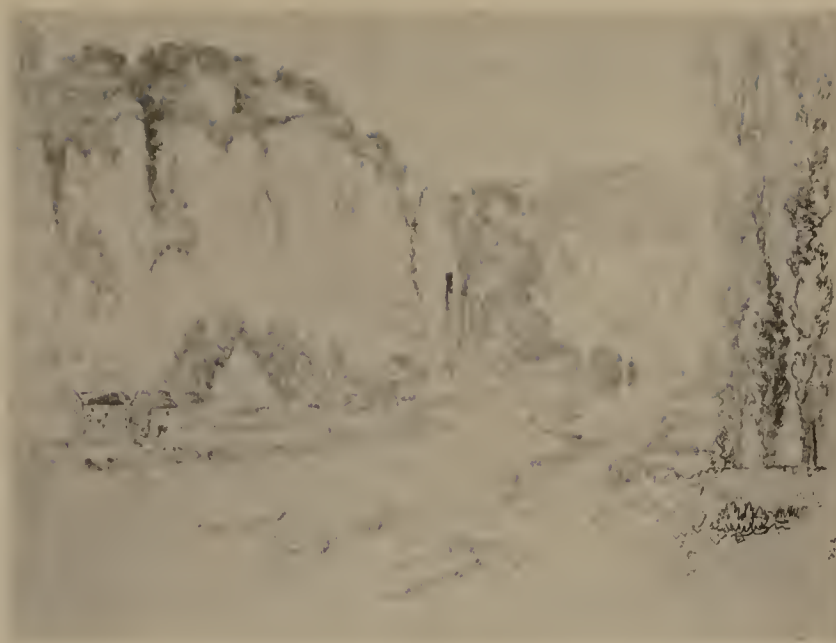
597. THE MEUSE MILL

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs



598. CANAL WORKS, *Charleroi*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



599. CHARLEROI WORKS

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs





600. THE BRUSSELS CANAL
A Modern Hobbema

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably thirty proofs



601. MARCHÉ DES DAMES

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably twenty proofs



602. OLD AND NEW MILLS
Valenciennes

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

603. THE AVENUE, *Valenciennes*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



604. THE LANDSCAPE OF WORK

Valenciennes

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



605. BELGIAN BLOCKS

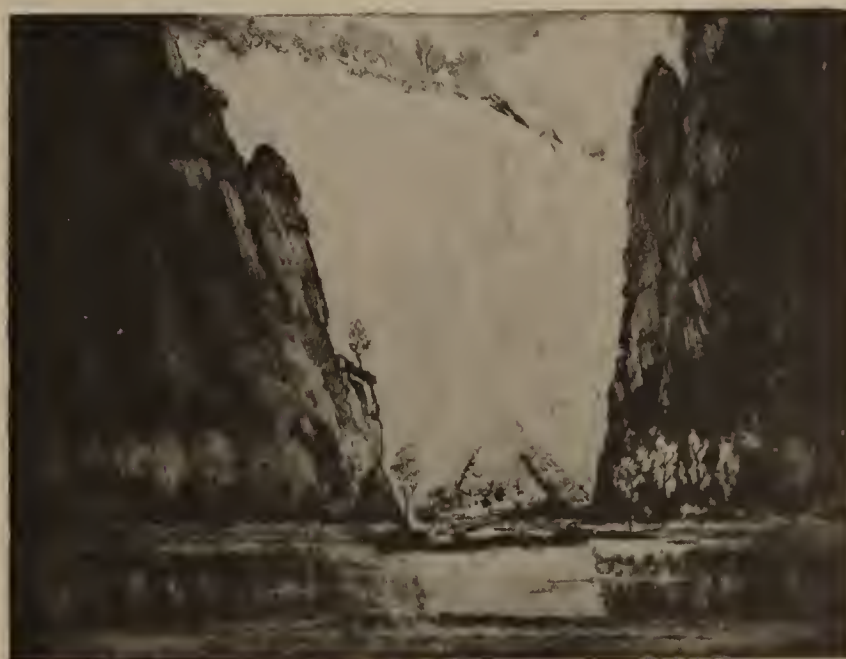
Etching, 1910

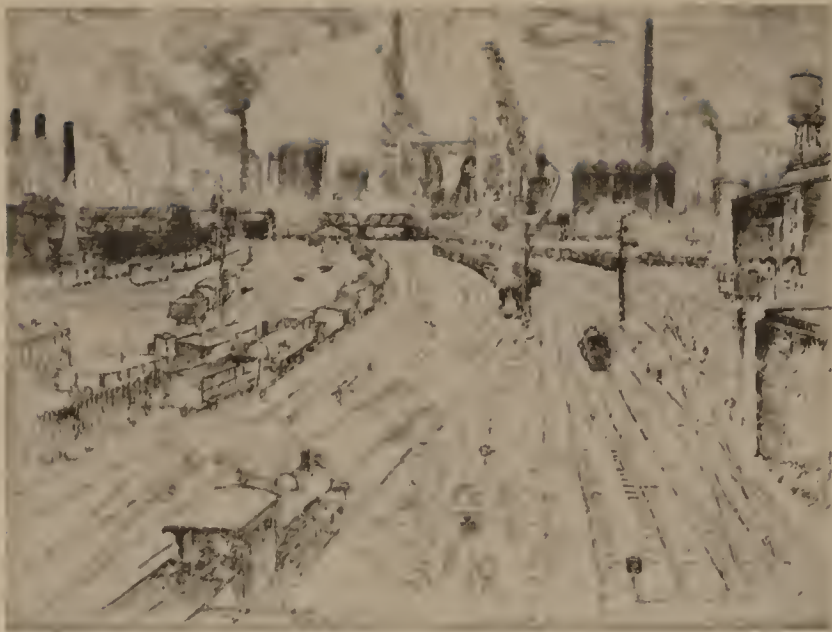
Size: height, $9\frac{1}{2}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





606. TRACKS, *Oberhausen*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



607. THE COLLIERY

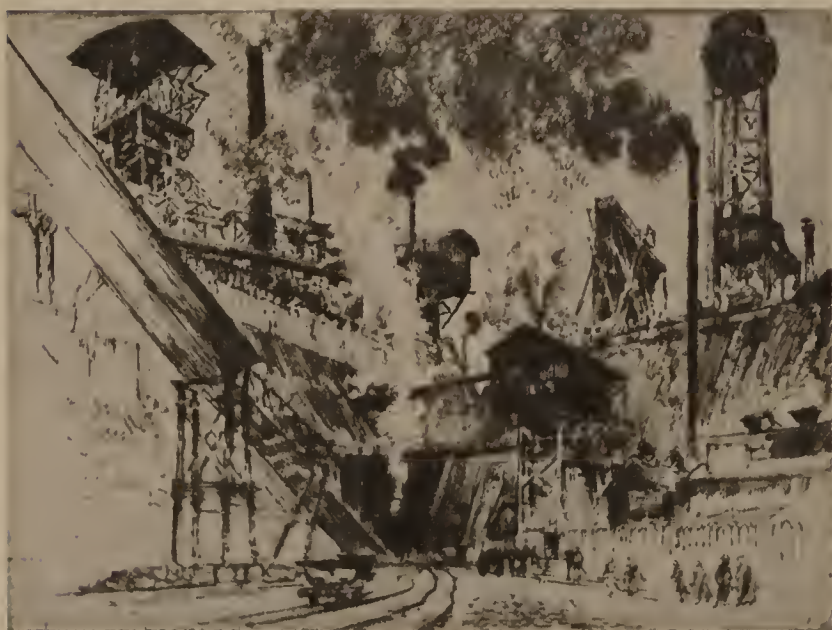
Ruhrort Near Oberhausen

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs



608. MOUTH OF THE MINE

Ruhrort Near Oberhausen

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

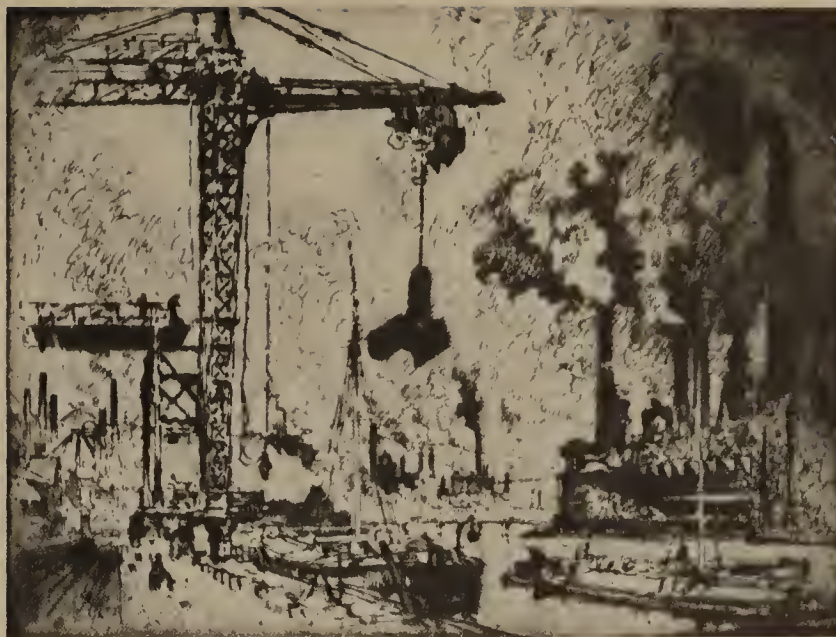
609. THE GRIP, *Serang*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



610. RHINE CASTLES, *Duisburg*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



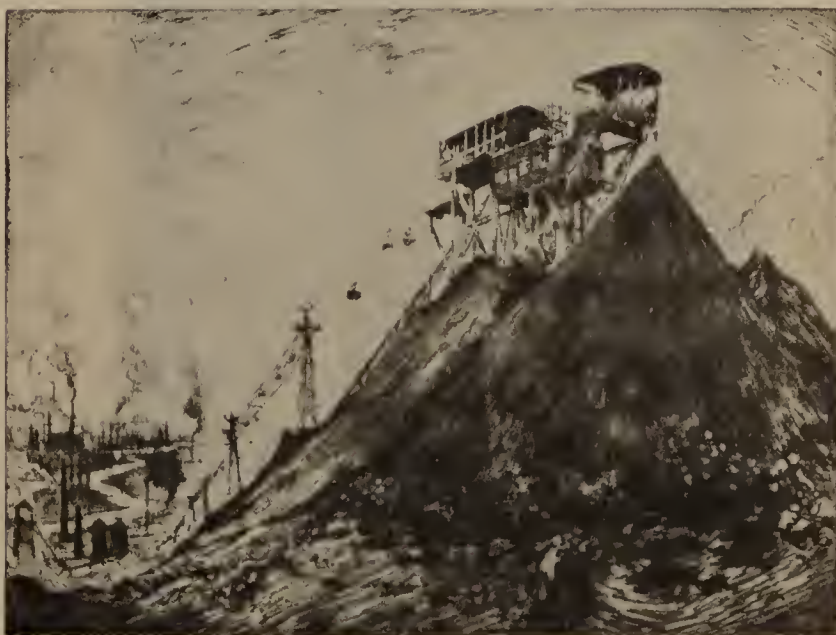
611. THE DUMP, *Serang*

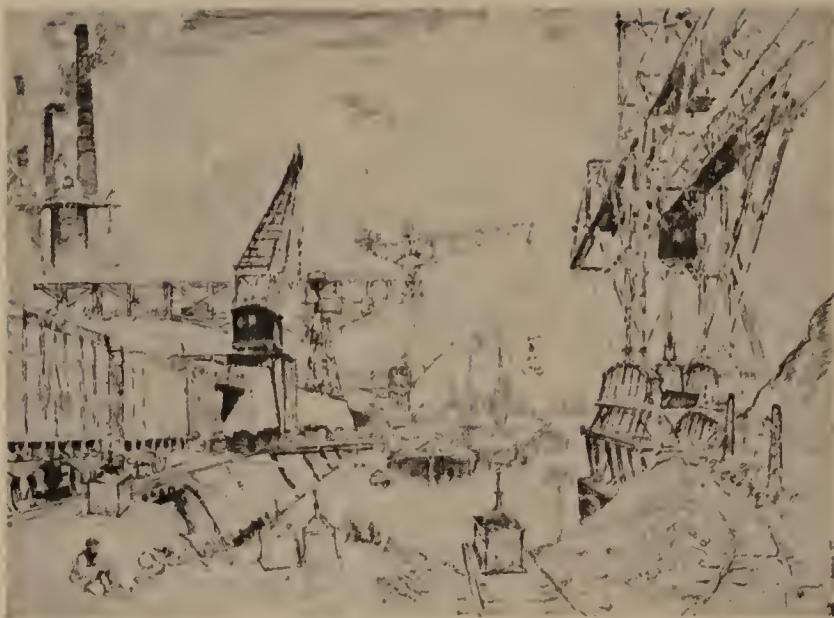
Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs





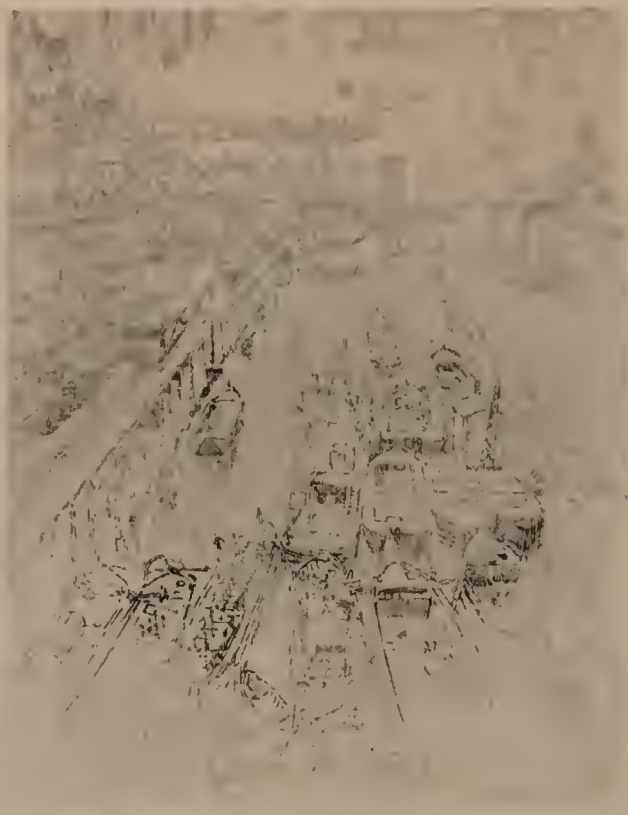
612. CRANES AT DUISBURG

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



613. THE HAVEN, *Duisburg*

Etching, 1910

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs



614. LANDING PLACE, *Duisburg*

Etching, 1910

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

615. THE NEW RHINE, *Duisburg*

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



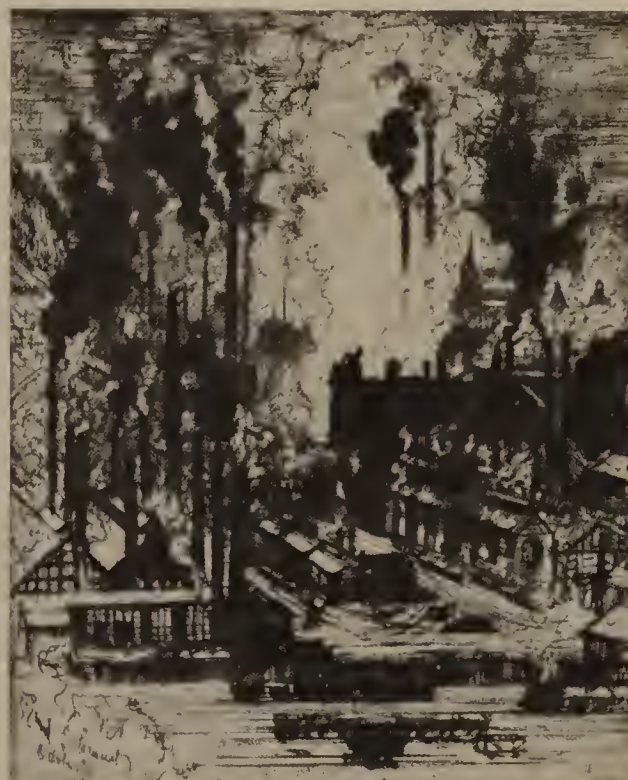
616. FORGES, *Creusot*

Etching, 1911

Size: height, $10\frac{3}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



617. LE CREUSOT

Etching, 1911

Size: height, $12\frac{1}{8}$; width, $9\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





618. CAFÉ ORIENTALE, *Venice*

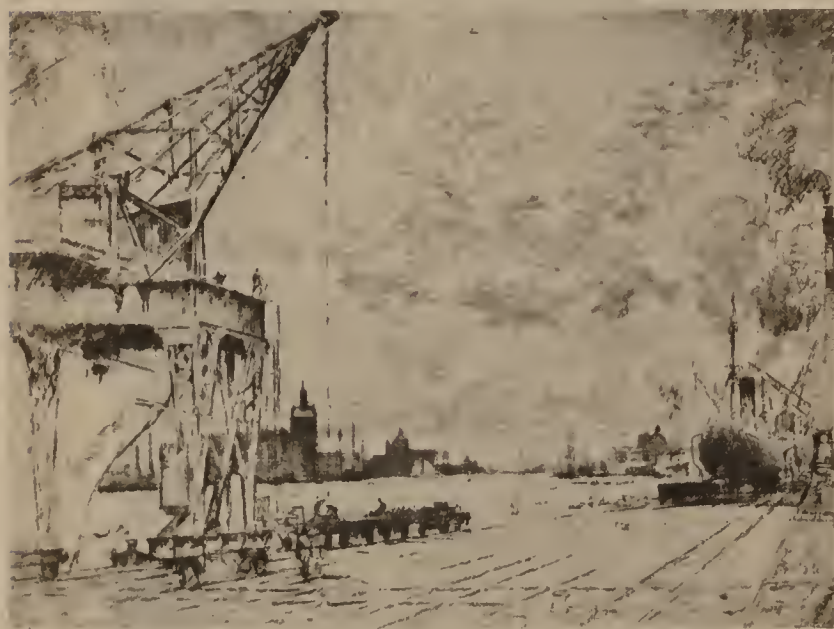
Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



619. VENICE AT WORK

Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



620. REBUILDING THE CAMPANILE, NO. I

Venice

Etching, 1911

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

621. REBUILDING THE CAMPANILE, NO. II

Venice

Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



622. OLD AND NEW ROME

Etching, 1911

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



623. BUILDING THE VICTOR EMANUEL MONUMENT, *Rome*

Etching, 1911

Size: height, $11\frac{1}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.





624. ST. PETER'S FROM THE PINCIAN GARDENS, *Rome*

Etching, 1911

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably seventy proofs

L. C.



625. BISHOP'S WALK, *Ancon Hill, Panama*

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably sixty proofs

L. C.



626. THE DEBACLE OF DE LESSEPS
Panama

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.

627. THE GUARD GATE, GATUN LOCK

Panama

Etching, 1912

Size: height, $12\frac{1}{2}$; width, $9\frac{1}{2}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



628. CULEBRA CUT, *Panama*

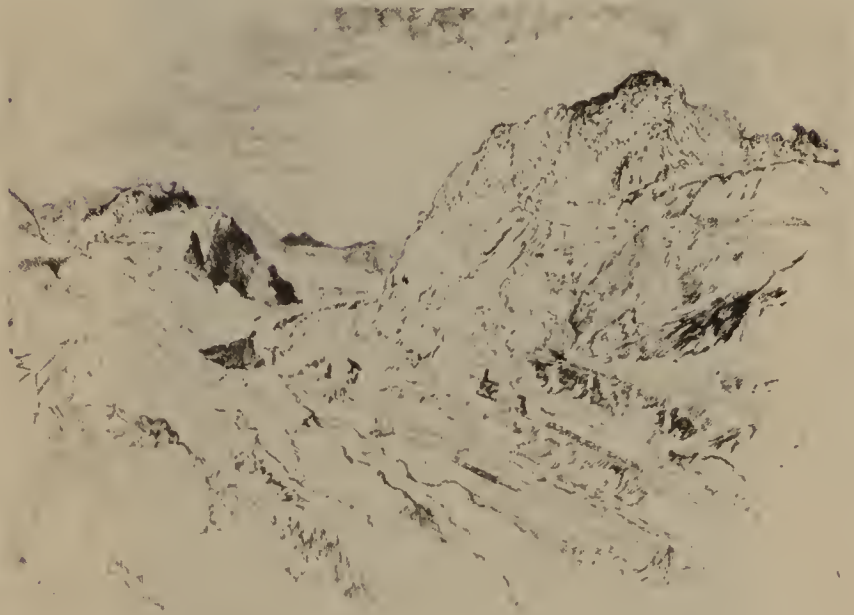
Etching, 1912

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



629. THE CATHEDRAL, *Panama*

Etching, 1912

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





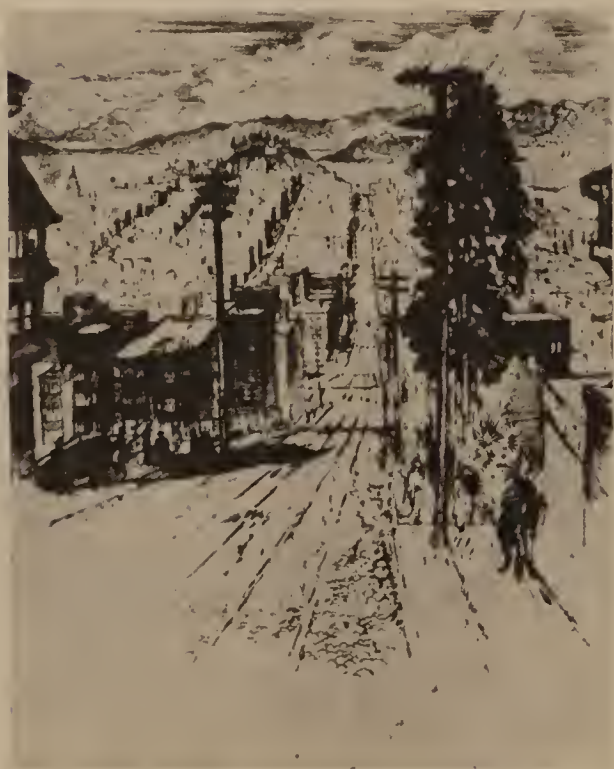
630. MARKET STREET, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



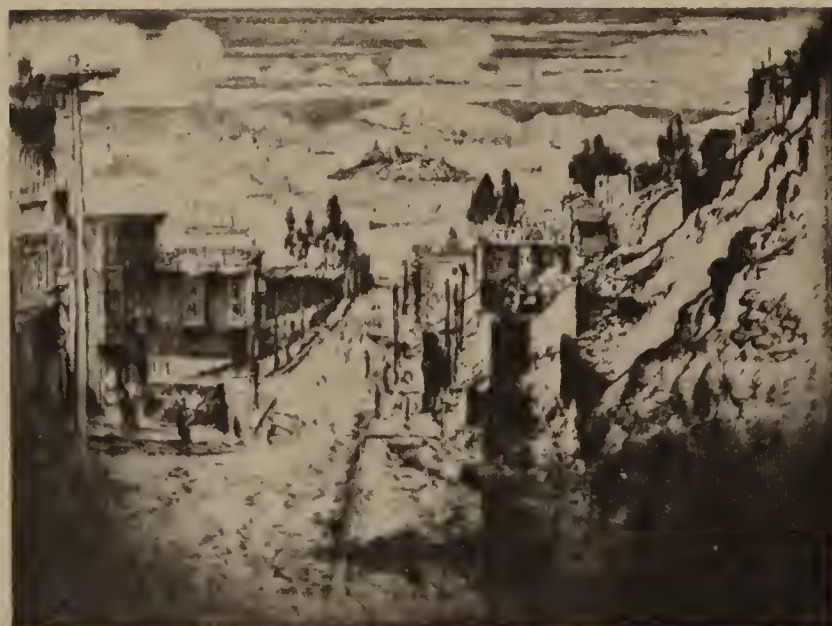
631. DOWN AND UP THE HILLS TO THE BAY, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



632. THE ISLES OF THE BAY, *San Francisco*

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

633. SACRAMENTO STREET

The Way Up to the Fairmont, San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



634. CALIFORNIA STREET, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, 9 inches

Plate destroyed

Edition: probably forty proofs



635. FROM TELEGRAPH HILL, *San Francisco*

Etching, 1912

Size: height, $9\frac{1}{8}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





636. RUSSIAN HILL, *San Francisco*

Etching, 1912

Size: height, $1\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs



637. TELEGRAPH HILL FROM THE BAY
San Francisco

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



638. AT HILL TOP, *San Francisco*

Etching, 1912

Size: height, $1\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs

639. AFTERNOON, FOG COMING IN
San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



640. TELEGRAPH HILL, *San Francisco*

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



641. FROM MT. TAMALPAIS, *Fog Coming In*

Etching, 1912

Size: height, $12\frac{1}{8}$; width, 9 inches

Plate destroyed

Edition: probably forty proofs





642. CHINATOWN, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



643. FROM STEVENSON'S HOUSE
San Francisco

Etching, 1912

Size: height, $12\frac{1}{4}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



644. FROM THE BAY, *San Francisco*

Etching, 1912

Size: height, $9\frac{1}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably twenty-five proofs

645. SING FAT AND SING CHONG

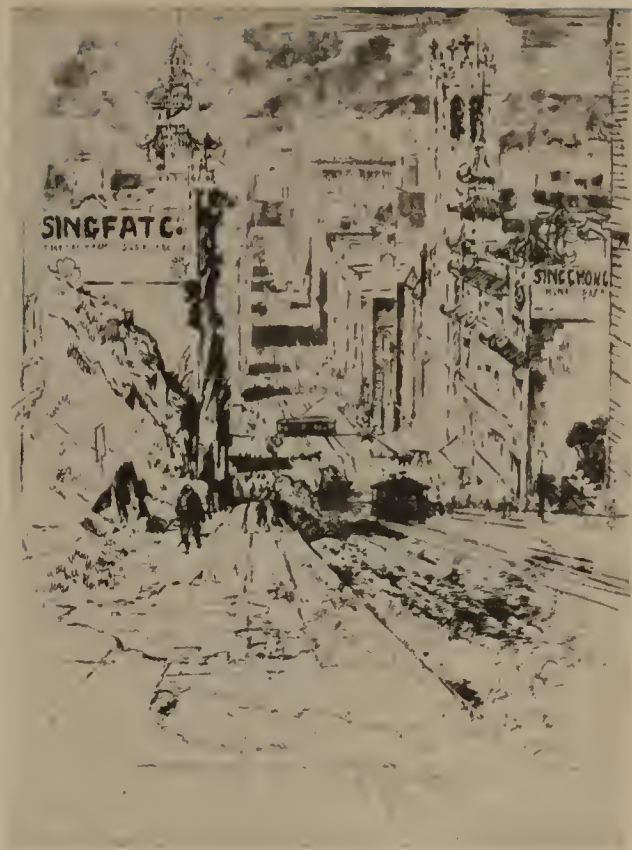
San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



646. ON THE BARBARY COAST

Etching, 1912

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



647. THE PLAYGROUND

Sea Rocks, from Cliff House, San Francisco

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs





648. KEARNEY STREET, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



649. THE FALLS, *Yosemite Valley*

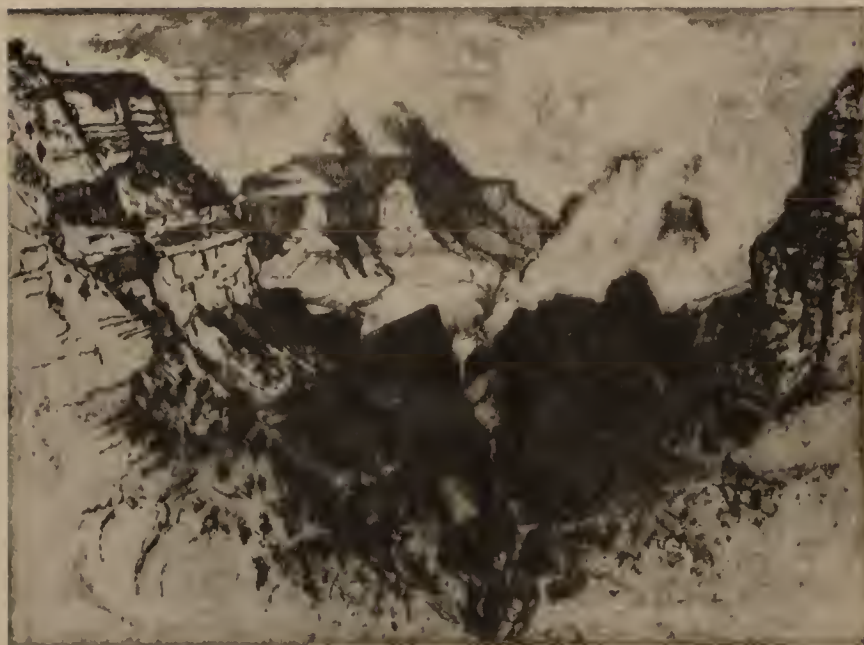
Etching, 1912

Size: height, $12\frac{1}{2}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



650. THE TEMPLE, *Grand Canyon*

Etching, 1912

Size: height, 9; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

651. TAORMINA FROM THE THEATRE

Etching, 1913

Size: height, 15; width, 10 $\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



652. ÆTNA FROM TAORMINA

Etching, 1913

Size: height, 11 $\frac{7}{8}$; width, 13 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



653. ÆGINA

Etching, 1913

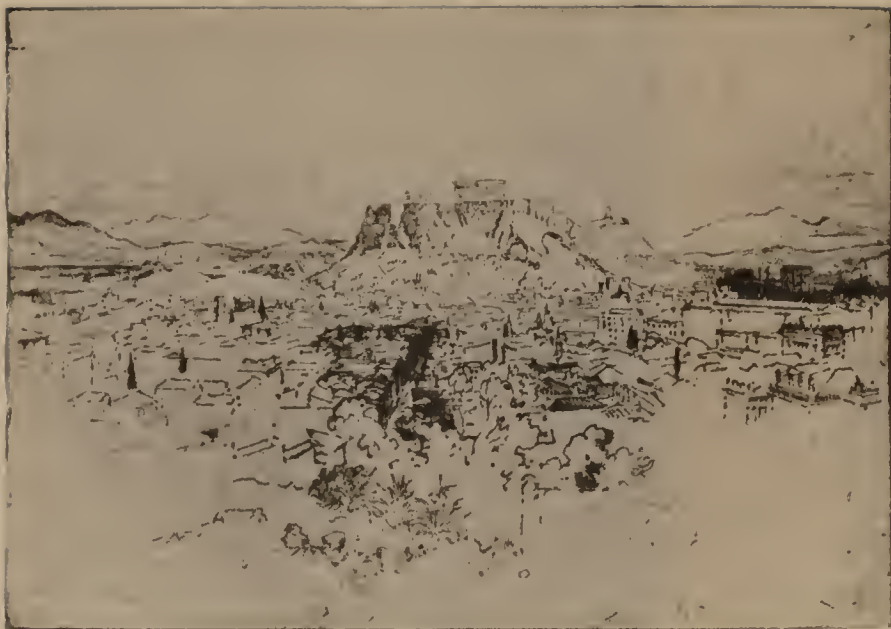
Size: height, 10 $\frac{3}{8}$; width, 14 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.





654. ATHENS, *from Mount Lycabettus*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



655. OLYMPIA

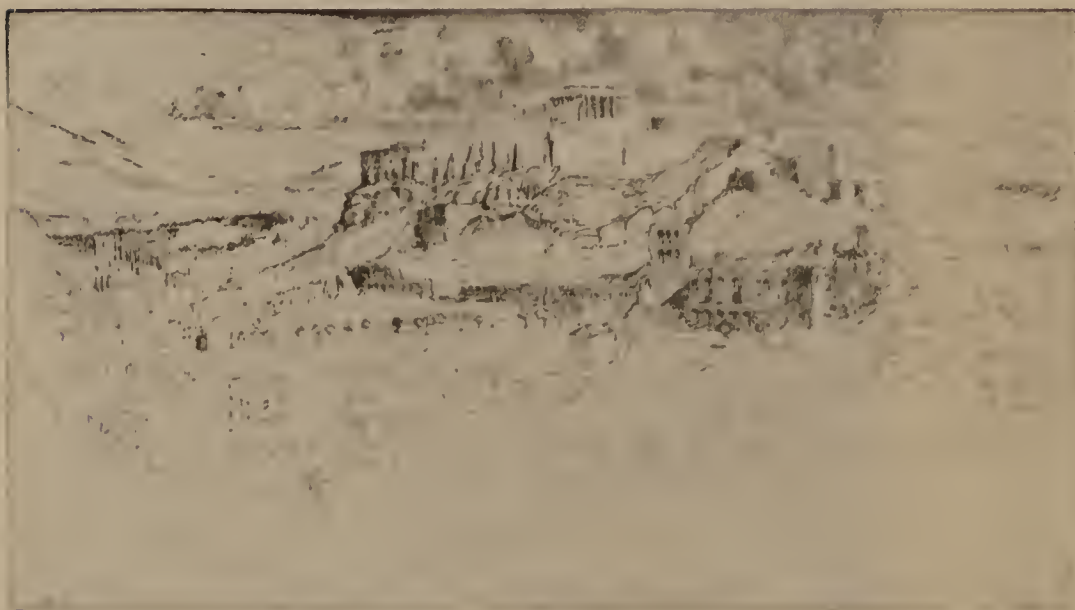
Etching, 1913

Size: height, $10\frac{3}{8}$; width, $17\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



656. ATHENS
from the Tomb of Philopotes

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $18\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

657. TEMPLE OF JUPITER, *Athens*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



658. SCENE AT TAORMINA

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $18\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



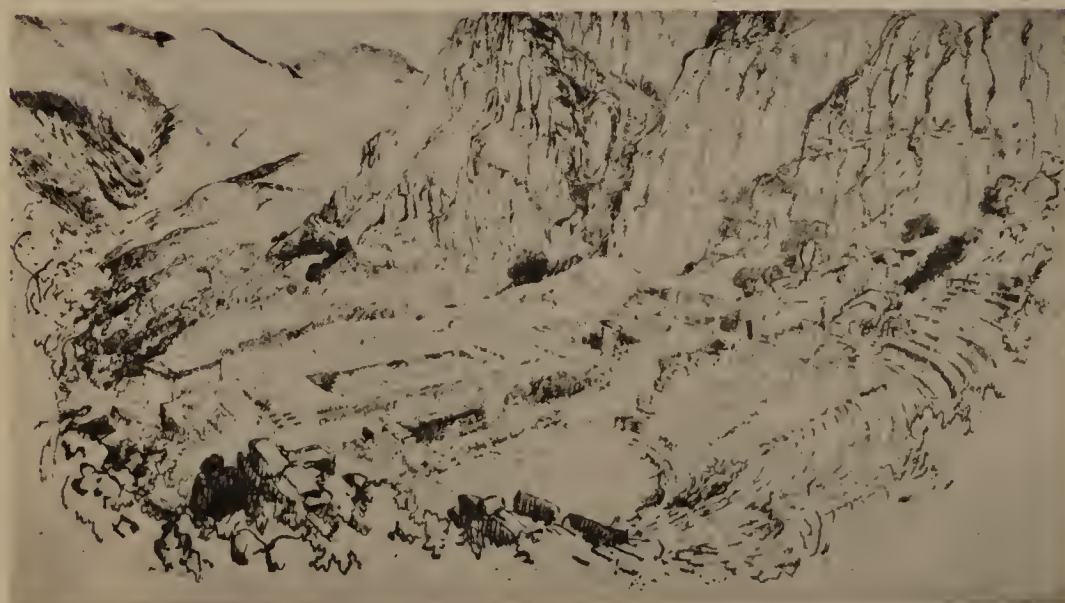
659. DELPHI, *From the Stadium*

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $18\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs





660. ANCIENT, MEDIÆVAL AND
MODERN ATHENS, *The Mosque*

Etching, 1913

Size: height, $11\frac{3}{4}$; width, 14 inches

Plate exists

Edition: probably forty proofs



661. GIRGENTI, *the Temple on the Wall*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



662. QUARRY AT PENTELICON

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

663. ACRO-CORINTH, *From Corinth*

Etching, 1913

Size: height, 10¼; width, 14⅞ inches

Plate exists

Edition: probably forty proofs



664. THE ACROPOLIS
From the Observatory

Etching, 1913

Size: height, 10¼; width, 14⅞ inches

Plate exists

Edition: probably forty proofs



665. QUARRY AT GIRGENTI

Etching, 1913

Size: height, 10⅜; width, 14⅞ inches

Plate destroyed

Edition: probably forty proofs





666. THE HOLY TRINITY OF THE
CASTLES IN THE AIR

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



667. THE HOME OF THE BAA LAAM

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



668. NEW YORK

From Governor's Island

Etching, 1915

Size: height, $7\frac{3}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably eighty proofs

L. C.

669. NEW YORK, *From Hamilton Ferry*

Etching, 1915

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate exists

Edition: probably fifty proofs



670. THE BRIDGE AT HELL GATE

Etching, 1915

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



671. NEW YORK, *From Brooklyn*

Etching, 1915

Size: height, $7\frac{3}{8}$; width, $11\frac{3}{4}$ inches

Plate exists

Edition: probably eighty proofs

L. C.





672. THE GOLDEN CORNICE, NO. II

Etching, 1915

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

673. UP TO THE WOOLWORTH

Etching, 1915

Size: height, $11\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



674. SUNSET, *From Williamsburg Bridge*

Etching, 1915

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate exists

Edition: probably one hundred proofs

L. C.



675. THE WOOLWORTH BUILDING

Etching, 1915 Size: height, $11\frac{3}{4}$; width, $7\frac{3}{8}$ inches *Plate exists*
Edition: probably one hundred proofs L. C.



676. THE FERRY HOUSE. *The Cortlandt Street Ferry from the Jersey City Side*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

They are all gone, the real old ones, or disused. Mayor McClellan built the new ones, and how dignified they are, and as he said, he tied up New York artistically for fifty years and will make the authorities carry out his plans for making the City beautiful, and New York, since his time, has become more beautiful than all other Cities have dreamed of ever becoming. How the ferry takes me back to my early days when, with a pile of prints or drawings under my arm I came over from Philadelphia

early in the morning to show them to Keppel's, or the Century, or Harper's. But when in the old days I came, Babbitt's Soap Works was the highest building in New York, and Colgate's Soap Factory the most picturesque in Jersey City. How have the mighty risen, the new New York has come, come in my life time. I have seen it come, loved it, and drawn it, and I shall go on drawing it till the end, it is mine, it was made for me.

J. P.

677. NEW YORK, *From New Jersey*

Etching, 1915

Size: height, $11\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



678. ST. PAUL'S, *New York*

Etching, 1915

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably one hundred proofs

L. C.



679. THE CITY IN 1915

Etching, 1915

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





680. ST. PAUL'S

Roulette

Size: height, 4; width, 6 $\frac{7}{8}$ inches

Numbers 680 to 690 inclusive were executed between the years 1915 and 1918, as examples in demonstrating the technique of etching, etc. Those originals published as illustrations in *Etchers and Etching* by Mr. Pennell are so noted.

Illustration number 34 in *Etchers and Etching*, published in 1920.



681. ST. PAUL'S IN WAR TIME

The Search Lights

Sand paper mezzotint

Size: height, 5; width, 5 $\frac{7}{8}$ inches

Illustration number 35 in *Etchers and Etching*, published in 1920.

Plate exists



682. THE SHOT TOWER AND THE BRIDGE

Mezzotint

Size: height, 4; width, 6 $\frac{7}{8}$ inches

Illustration number 38 in *Etchers and Etching*, published in 1920.

Plate exists

683. LONDON, *From My Window*

Drypoint

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 33 in *Etchers and Etching*, published in 1920.

Plate exists

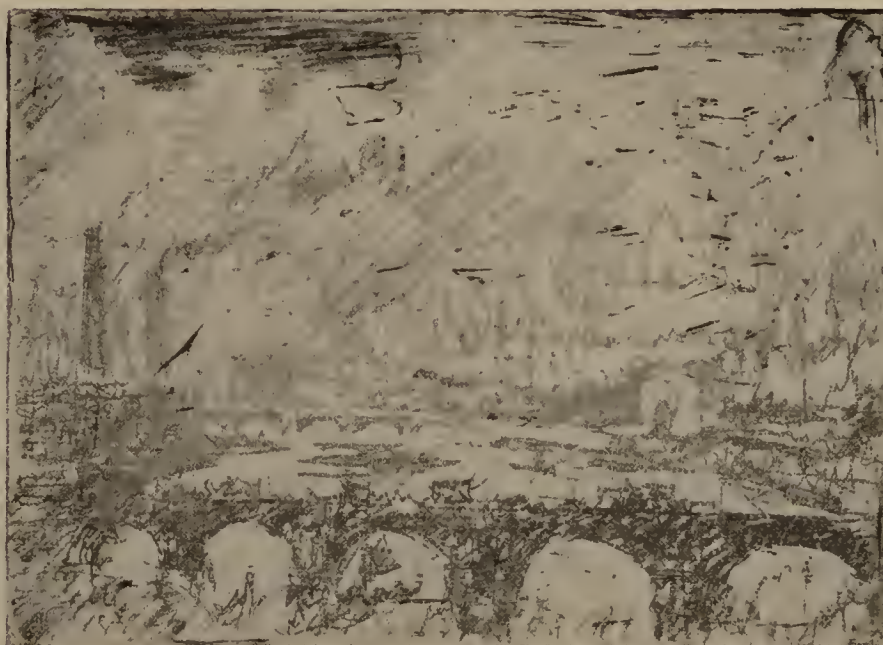


684. LONDON, *Out of My Window*

Soft ground

Size: height, 5; width, 7 inches

Plate destroyed

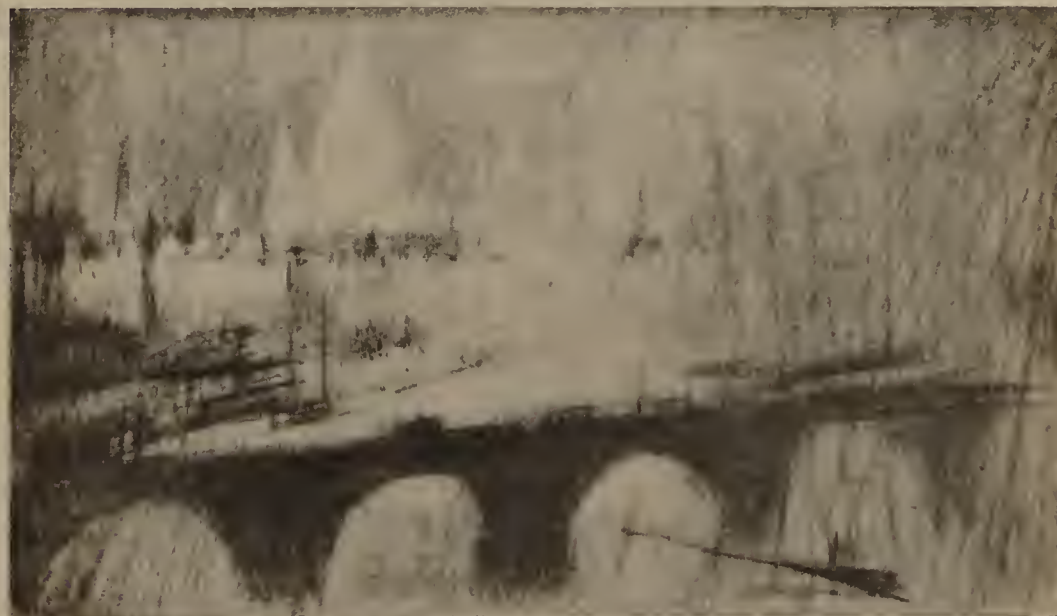


685. WATERLOO BRIDGE

Roulette

Size: height, 4; width, $6\frac{7}{8}$ inches

Plate destroyed





686. WATERLOO BRIDGE

Soft ground

Size: height, 6; width, $8\frac{7}{8}$ inches

Plate destroyed



687. SONG OF THE
SEARCH LIGHTS

London in War Time

Resin aquatint

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 36 in *Etchers and Etching*, published in 1920.

Plate exists



688. BELGIAN CRANE

Soft ground

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

689. THE SHOT TOWER

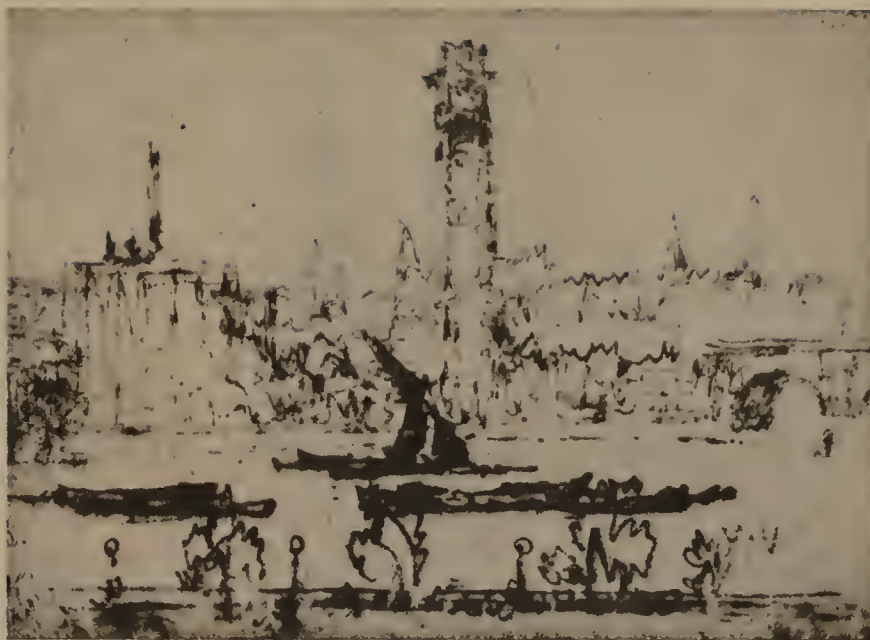
From Embankment

Soft ground

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

L. C.



690. THE SHOT TOWER

London in War Time

Aquatint, dust ground

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 37 in *Etchers and Etching*, published in 1920.

Plate exists



691. PENNSYLVANIA RAILROAD BRIDGE

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.

Note: A number of the plates listed in the following railroad series were etched or started in 1918; the entire group were published and first exhibited in 1919.





692. THE APPROACH TO THE GRAND CENTRAL, *New York*

Etching, 1919

Size: height, 12; width, 10 inches

Plate exists

Edition: probably seventy-five proofs

L. C.

Superb is the swing of the bridge leading to the station—but it is supremely useful. And as William Morris said, everything that is useful should be beautiful, many things in America are even if they grow out of dung heaps, I believe much of the beauty and use of the past grew up in the same way.



693. THE TRACKS, *Grand Central, New York*

Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.

Track beside track, you cannot see the width of them—you cannot understand the mystery of them—but there they are and they all work, and above them framed in by the sheds over all the sky high hotels.

J. P.



694. CONCOURSE, *Grand Central, New York*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably sixty proofs

L. C.

The finest hall in the modern world. The meeting place of all America, here the nation gathers not to pray but to get information. Yet it is a temple, the Temple of Travel, and when the shouter entones: Train leaving at eleven forty-five for Albany, Schenectady, Utikay, Skeneateles, Rome, Cayugay, Aathens, Syracuse, Canadaraque, Rawchester—on track 39—all a-board—it all fades away and I am again in Turkey—till some one knocks me back into New York and never begs pardon and the stars begin to twinkle in the roof and the little men to run back and forth across the window panes.

J. P.

695. THE CLOCK, *Grand Central, New York*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably sixty proofs

L. C.

People ask me why I go to the Belmont. I go to get things like this out of the window, and from every room on every side I get subjects just as inspiring. No other station in the world is so magnificently decorated, composed so well, or poses so well from a window, or is so well worth doing.

J. P.



696. THE TERMINAL, *Weehawken*

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably forty proofs

L. C.

There is no such beautiful arrangement of lines in the world. The fan of fans spread out to reveal the great New York. What would Hiroshige have made of it—I do not know—but I know I have done it, and this is not the first time—for I saw it and etched it years ago in a different way—and hope to do it again—for if I have lost Europe I have gained America, and this is my country. I was only a foreigner over there.

J. P.



697. THE WAITING ROOM

Grand Central, New York

Etching, 1919

Size: height, 11 3/4; width, 10 inches

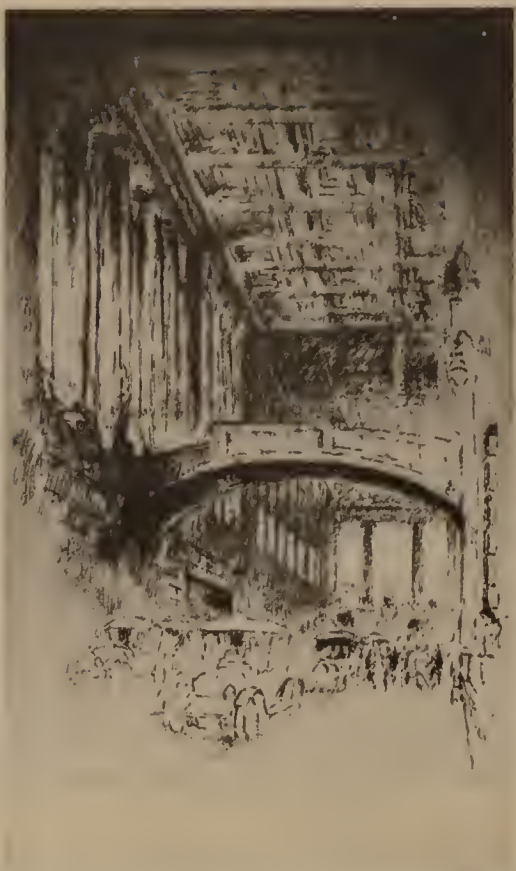
Plate destroyed

Edition: probably forty proofs

“What a mistake you make in doing these big buildings,” was the comment of the Editor when I offered him these prints. He did not even ask to see them. How the Editor hates character and loves imitation—great is the American Editor, but he is among the greatest fools we have spawned—most of him. And despite his taste I know I am right in etching the greatest triumphs of modern American art, and shall go on doing it.

J. P.





698. CARRIAGE APPROACH TO PENNSYLVANIA STATION, *New York*

Etching, 1919

Size: height, 11 3/4; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Not to a palace or a pantheon does this lead, but to the porters, the Red Caps of the Pennsylvania, when there are any about, waiting to take you to the ticket office, but it is a masterpiece.
J. P.



699. PENNSYLVANIA STATION, *New York*

Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably twenty proofs

L. C.



700. WITHIN THE FERRY
Cortlandt Street, New York

Etching, 1919

Size: height, 12; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.

Mystery of the Ferry House, mystery of the ships and the boats ever changing, ever shifting mystery of life, and action, the mystery of America.
J. P.

701. THE ARCADE, *Pennsylvania Station*
New York

Etching, 1919

Size: height, 11 3/4; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Dignified beyond words, to look at, horrible beyond words to have to climb up or shuffle down. These stairs but a worthy shrine to Cassatt, who if he cannot say as Wren says in St. Paul's, *Circumspici* can say of the station, I caused it to be built. I conquered New York. J. P.



702. RAIL SCAPE

Soft ground, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

All the way from Newark to New York it stretches, once it was lovely and lonely—now it is picturesque and fruitful for the business man and the advertising man—the curse of the country has seized it and ruined it—and the people who would stand such vandalism are cowards and savages, yet they prate of art. J. P.



703. THE HALL OF IRON
Pennsylvania Station, New York

Etching, 1919

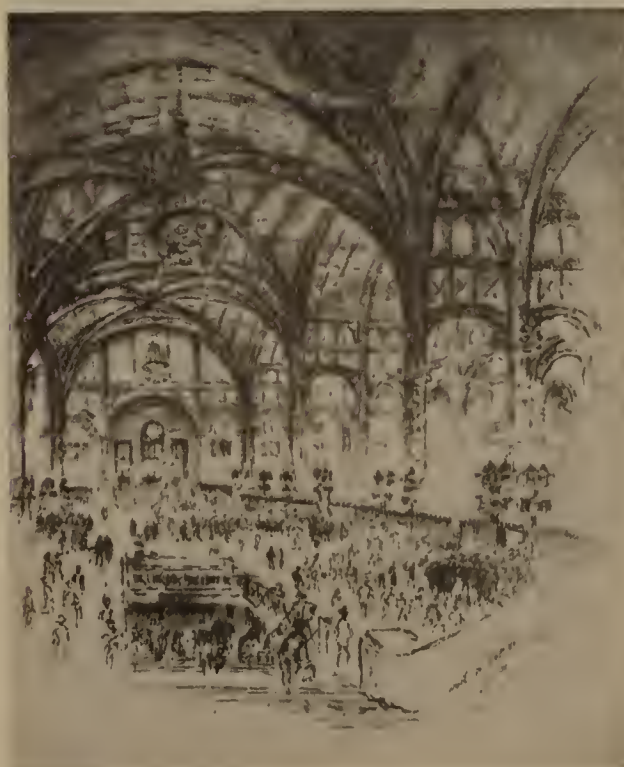
Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Marvelous the construction, mighty the spaciousness, and in the mystery of all this might, this embodiment of engineering skill and architectural design, the right carrying on of tradition, the poor mortal grabbing his grips, and hustling his family, overlooks or cannot find the right mouse hole that takes him to his train. J. P.





704. THE MARBLE HALL
Pennsylvania Station, New York

Etching, 1919

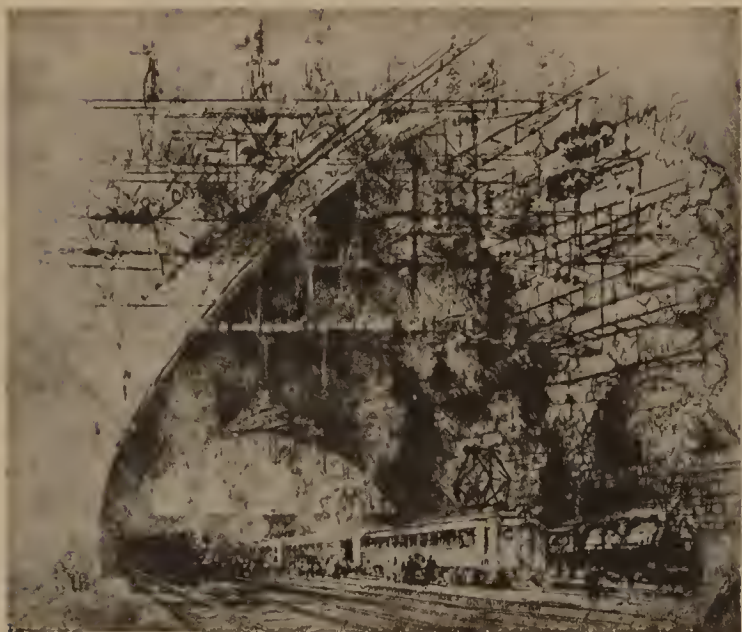
Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

"Wares der train go frum?" he asks and as he stops bewildered at the portal, never a "please" never a "thank you" when I sometimes tell him. We have no time to be polite any more, we are not even taught to be. But overpowered by the marble and the murals he overlooks the door which leads to the Hall of Iron.
J. P.



705. STEAM AND POWER
Pennsylvania Station, Philadelphia

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Half the station is steam and half power, or rather it all is, but the effect is now superb, when steam is banished from the railroads and smoke from the factories, the few artists in the country will leave the land—but what will that matter to the people—the people who have made the country a dry dreary desert. J. P.



706. DOWN TO THE TRAINS
Pennsylvania Station, New York

Etching, 1919

Size: height, 11 3/4; width, 9 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The great lady chapel with its soaring roof naked and unadorned save with the majesty of line—and that is decoration—decoration of use made beautiful. But no one ever looks at it. But it is there.
J. P.

707. THE TICKET OFFICE
Pennsylvania Station, New York

Etching, 1919

Size: height, $11\frac{3}{4}$; width, 9 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The dignity of usefulness.

J. P.



708. ROUND HOUSE, *Pennsylvania Railroad*

Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.



709. FROM THE STATION TO THE HOTEL
Pennsylvania Station, New York

Etching, 1919

Size: height, $11\frac{3}{4}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

This is the way it should be and is in New York, the stations and the hotels in the heart of the city. But in some other cities the station is at one end of the town and the hotels at the other. That is good for the taxis, but bad for the travellers. J. P.





710. THE TRAIN SHED, *Philadelphia*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

Arch upon arch and tower upon tower it piles up as fine as anything abroad, and as I drew the only fool cop I ever met said, "Now, youse get out, or I'll lock yer up—" I went a few feet—instead of for him rather than be hauled before my friend the Judge—how Philadelphia would have doted over it. In New York the Police know me and say "Well, Cap, what's we going to do this mawnin."

J. P.



711. THE LAIR OF THE LOCOS

Philadelphia

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



712. THE TRAINS THAT COME, AND THE TRAINS THAT GO

Pennsylvania Railroad, Philadelphia

Etching, 1919 Size: height, 10; width, 11 3/4 inches

Plate exists. Edition: probably seventy-five proofs. L.C.

Philadelphians do not know that they have the most pictorial train shed in the world, a shed which amazes Europeans, but then what do Philadelphians know? Each other, Spruce Street and their ancestors. But there it is and when it is on a spring or fall day filled with the trains that come and that go and the smoke and steam that comes from them it is amazing, so amazing, that no Philadelphian has ever seen it, or drawn it, or etched it, or painted it, but now I have shown it to them, they will all be doing it.

J. P.

713. PENNSYLVANIA RAILROAD STATION
Philadelphia

Etching, 1919

Size: height, 11¾; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

Philadelphians go abroad to see things not so picturesque as this, but New Yorkers have been educated, by Prof. Van Dyke and myself, to say that New York is fine, and they do say it now, but most of them do not see it. This is only one aspect of Philadelphia, there are others, our perfect Colonial Architecture, but Philadelphians know nothing of that and are not worthy to have it. Philadelphia is a national monument and should be taken over by the Government before it is gone. J. P.



714. FROM THE CAPITOL TO THE
STATION, *Washington*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

The vista is just as fine as from the Station to the Capitol, and yet completely different. J. P.



715. WAITING ROOM
Union Station, Washington

Etching, 1919

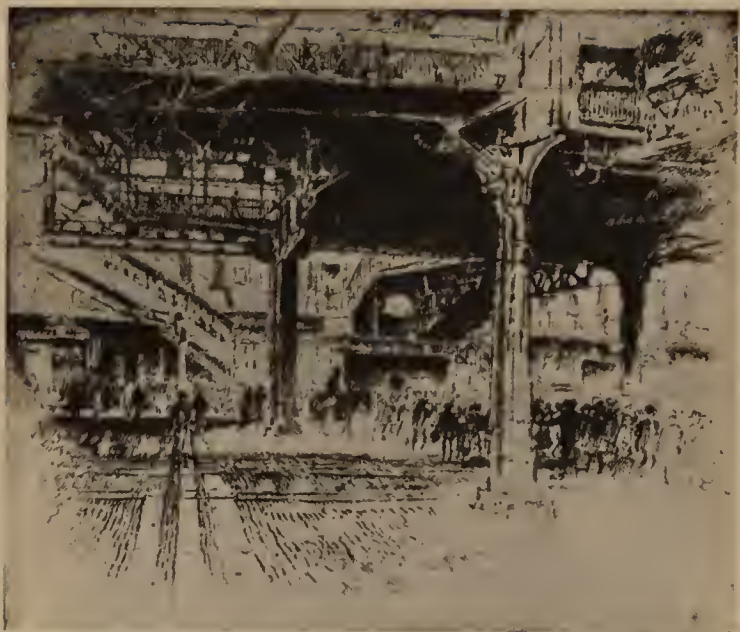
Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

The Romans builded better than they knew, and for people they did not know, and their baths have been a quarry for their successors and an inspiration to us—but this station is fine, and as the Station Master said to me, "I am proud of it." J. P.





716. BACK FROM ATLANTIC CITY

Pennsylvania Station, Philadelphia

Etching, 1919

Size: height, 9⁷/₈; width, 11³/₄ inches *Plate destroyed*

Edition: probably fifty proofs

L. C.

Down they go on Saturday and back they come on Monday, and they pass right through Old Philadelphia, but they don't know it exists. They don't know that anything exists at Atlantic City save the hotel. It is the correct thing to go to because they will get their name in the paper as having been there and get their names in Peggy Shippen's Column. As they come back the policeman says at Spruce Street, "How them girls hustle." J. P.

P.S.: Peggy Shippen records all the news of Philadelphia, that is, all the news Philadelphians read.



717. FROM THE STATION TO THE CAPITOL, *Washington*

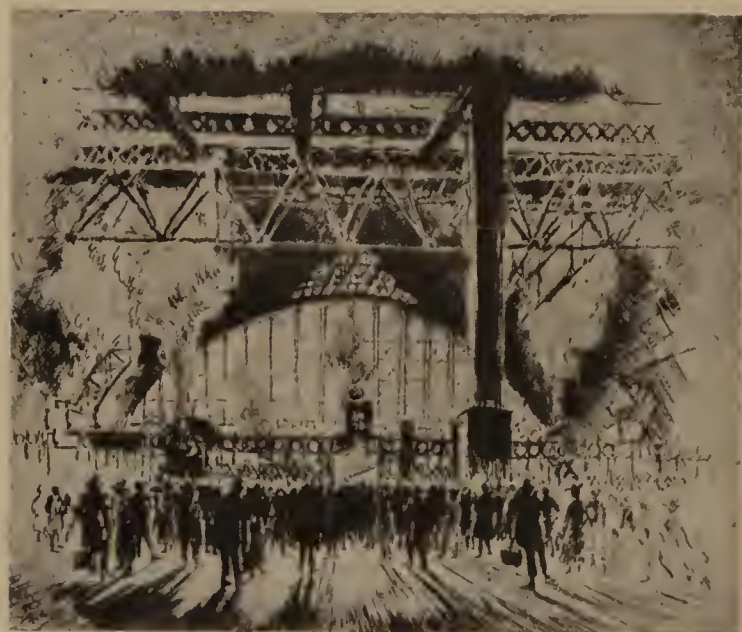
Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

The city of magnificent distance—of vistas—the only city in America where they have been used pictorially. But you must not look at details by the way. Pennsylvania Avenue, for instance. An hour before I commenced this plate, the Armistice was signed, but the plain clothes man came along and said, "You can't draw in these times in Washington." "What," said I, "Don't you know, can't you hear the boys yelling Peace." He went away, but there is no peace yet. J. P.



718. THE COMMUTERS

Pennsylvania Station, Philadelphia

Etching, 1919

Size: height, 10; width, 11³/₄ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Herded before the closed gates they squirm and struggle or stand subdued, though the train is in. And they spit till you can't put your bag down. But over all the smoke curls and swirls and the sun in the late afternoon streams in and turns the station to glory, transfigures even the Commuters. J. P.

719. THE FAÇADE,
Union Station, Washington

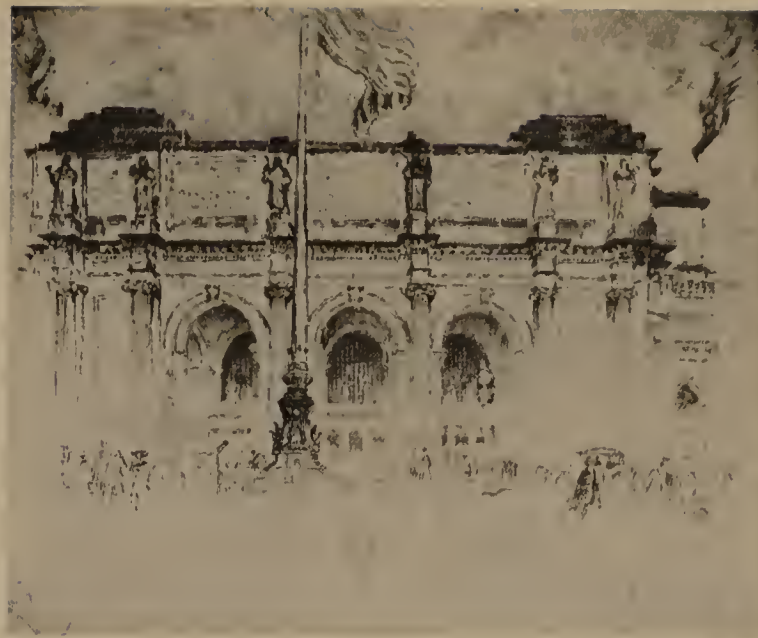
Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

Stately it stands in its great plaza, and if the city only used bigger flags on the big poles it would be more beautiful when they are flown, but it is very fine.
J. P.



720. FLAGS FLYING
Union Station, Washington

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



721. ART AND INDUSTRY, *Chicago*

Etching, 1919

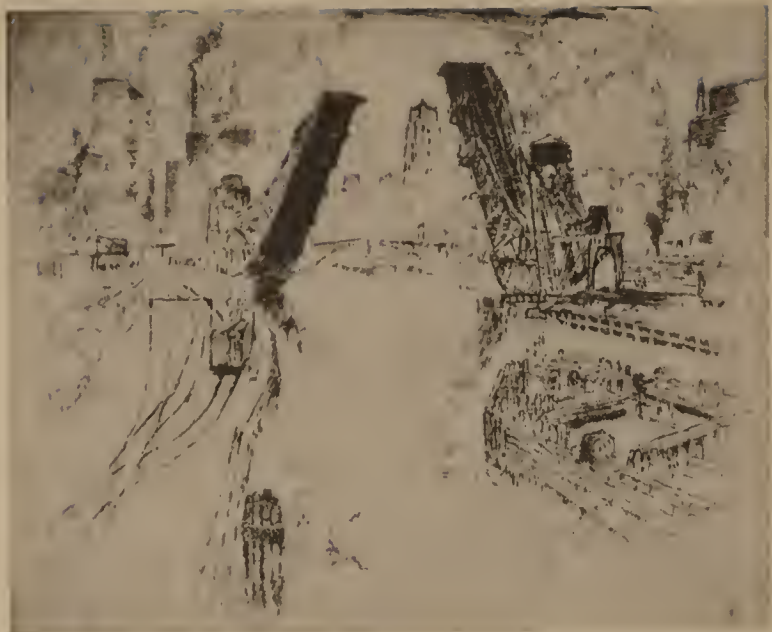
Size: height, 10; width, 11 3/4 inches *Plate destroyed*

Edition: probably fifty proofs

L. C.

In Chicago they are not afraid to do things—when at last they do them. And what could be more appropriate than this union of Art and Industry. I don't know that the people of Chicago think so—and I do know that they are trying to get rid of the Illinois Central tracks. But from the great terminal at one end of the lake front to the other there is a wonderful series of subjects, and this view from the Waiting Room of the Illinois Station is the most wonderful of all—yet it is only used as a sun parlor by people who never take the trains.
J. P.





722. FREIGHT STATION, *Chicago*

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs



723. THE CLEVELAND BRIDGES

Etching, 1919

Size: height, 11 3/4; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

There is talk of uplift, but what uplift is equal to these unless it is the Ore Monsters or the Coal Wharves in the same City. Here is not only the might and power of modernity, but a wonderful composition made by accident, one of the rare times when nature is right.

J. P.



724. BRIDGE LAND, *Chicago*

Etching, 1919

Size: height, 10; width, 11 3/4 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

"Providence is very good to me sometimes," as Whistler used to say. But what could have been more appropriate than when I went the last time to Chicago, the Engineers should have put up—and left up—for me, this noble example of their art. J. P.

725. THE EADS BRIDGE, *St. Louis*

Etching, 1919

Size: height, 10; width, 11¾ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The greatest bridge of its time—now there are three more of them, and this is thought old fashioned, but it was built by a man who cared for line and he made one of the most beautiful bridges of modern times.

J. P.



726. THE RIVERSIDE STATION, *Pittsburgh*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

By road and rail and river traffic of the city is carried and as of old at dawn and the town comes out of the mist as the Alps come forth. One is as fine as the other.

J. P.



727. THE CITY BRIDGE, *St. Louis*

Etching, 1919

Size: height, 10; width, 11¾ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Nothing like so fine as the Eads Bridge is this huge structure, yet mostly unused, which sprawls across the county, but from it there are most fascinating views up and down the fascinating river—the greatest river of our land—unused, deserted, a national scandal.

J. P.





728. THE PORTICO, *Pittsburgh*

Etching, 1919

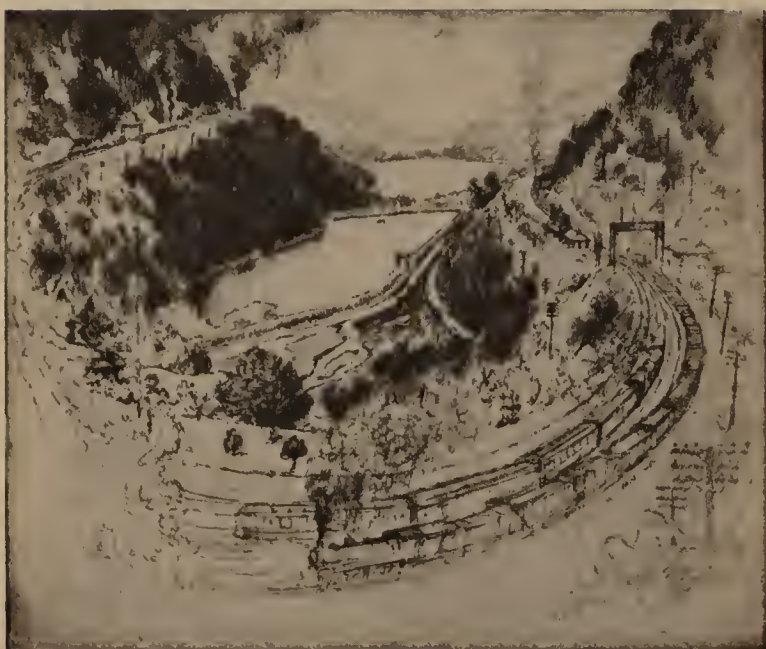
Size: height, 10; width, 11 3/4 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The man who built this, and the Pennsylvania Railroad which let him do so, had a stroke of genius, it is the finest railroad approach in the world.
J. P.



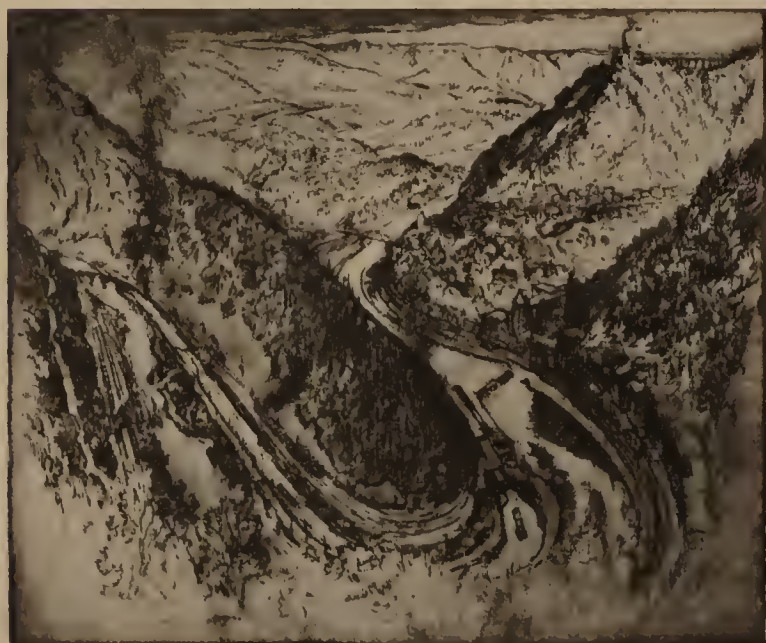
729. THE HORSESHOE CURVE

Pennsylvania Railroad

Etching, 1919 Size: height, 10; width, 11 3/4 inches

Plate destroyed Edition: probably fifty proofs L. C.

"When do we get to the Horseshoe Curve" said the poker player. "Passed it half an hour ago," said the conductor, and so they pulled up their blind for a moment, and so did the honeymooners, and the old gent looked up from his paper, and everybody looked out save the newest of Americans who neither knew English nor the Curve, but they all pulled down their blinds and went on seeing America first through the papers—the sailor pulled down mine and I asked him as I shoved it up if he was afraid of getting his nose tanned. We hate scenery.
J. P.



730. MAUCH CHUNK

Etching, 1919

Size: height, 10; width, 11 3/4 inches *Plate destroyed*

Edition: probably fifty proofs

L. C.

Once this place was popular, once people cared for America, and things American, now they care for the things and the places they are told to care for, and they herd together where they are told to go. Yet though the hotels are deserted the river still makes the railroad line curl, and the switchback still runs, and this panorama of work and beauty is now accessible by trolley, yet it is deserted, save by the people, who would be seen where they go. And Mauch Chunk is the entrance to the most wonderful arrangement of the Wonder of Work in the World.
J. P.

731. FALLS STATION, *Niagara*

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Falls Station, stop twenty minutes to see the Falls, and some people get out, yet this view of Niagara is the finest by far—and the railroads are doing their duty by stopping at the station to let the people see it.

J. P.



732. THE VIADUCT

D., L. & W. at Nicholson, Pa.

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

Splendidly it spans the valley undisturbed, the main street unspoiled, the rest deserted, the village rests quietly, now the work is finished. No one but the motorists—for it is on a main high road—know this—but then—why should they. It is not starred in the guide book. And the motorist can see the Viaduct without stopping.

J. P.



733. THE LACKAWANNA VIADUCT

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





734. ON THE WAYS

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



735. THE SIDEWISE LAUNCH

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



736. THE CASTLE STATE IN
SCHUYLKILL

Etching, 1919

Size: height, 10; width, 12 inches

Private plate

737. THE STATE IN SCHUYLKILL

Etching, 1919

Size: height, 10; width, 12 inches

Private plate



738. THE SEAL POOL, *Fairmount Park*

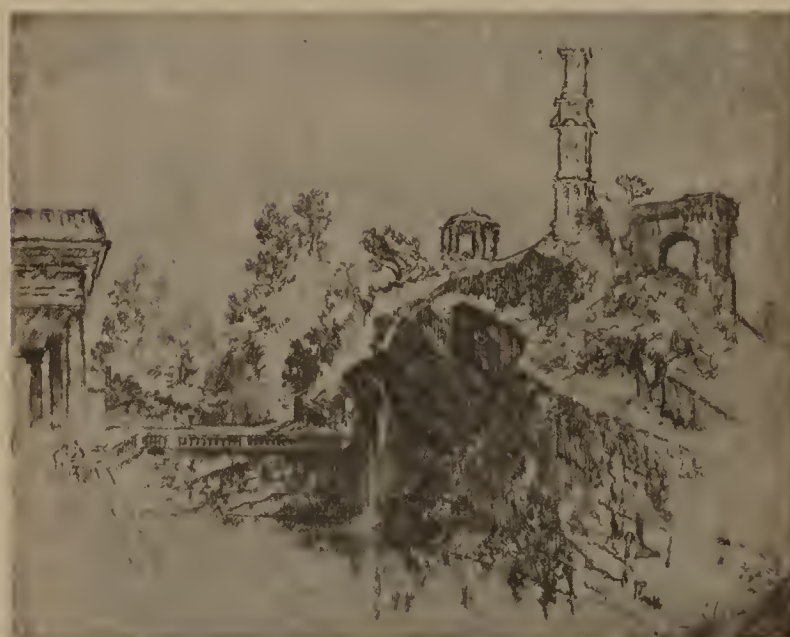
Etching, 1920

Size: height, 8; width, 10 inches

Plate exists

Edition: probably fifty proofs

L. C.



739. CLASSIC FAIRMOUNT

Etching, 1920

Size: height, 8; width, 10 inches

Plate exists

Edition: probably fifty proofs

L. C.





740. THE SQUARE, *Independence Square*
Philadelphia

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



741. STOCK EXCHANGE, *Philadelphia*

Etching, 1920

Size: height, $9\frac{1}{2}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



742. PENNSYLVANIA HOSPITAL
Philadelphia

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

743. BROAD STREET, *Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



744. GIRARD TRUST BUILDING, NO. I
Philadelphia

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



745. GIRARD TRUST BUILDING, NO. II
Philadelphia

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





746. FOURTH STREET, MEETING HOUSE
Philadelphia

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



747. THE CAVERN, *Philadelphia*

Etching, 1920

Size: height, 10; width, $5\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



748. SECOND STREET MARKET, *Philadelphia*

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

749. SECOND AND PINE STREETS

Philadelphia

Etching, 1920

Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



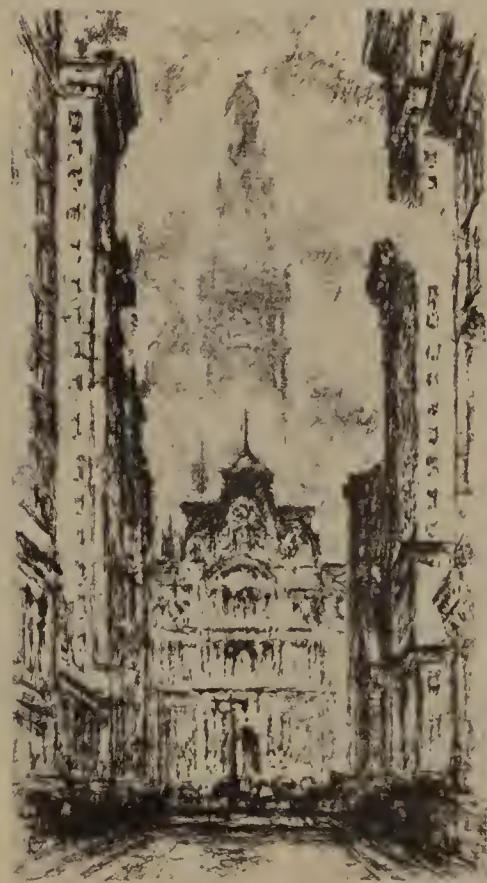
750. CITY HALL, *Philadelphia*

Etching, 1920

Size: height, 5 $\frac{1}{2}$; width, 3 inches

Plate exists

Edition: probably fifty proofs



751. PHILADELPHIA, *From Belmont*

Etching, 1920

Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





752. CHRIST CHURCH, *Philadelphia*

Etching, 1920

Size: height, $9\frac{1}{2}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



753. THE WATER WORKS, *Philadelphia*

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



754. THE SPIRE, *St. Peter's, Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

755. ST. PETER'S, *From Pine Street, Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.



756. OLD SWEDES CHURCH, *Philadelphia*

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



757. TWELFTH STREET MEETING HOUSE
Philadelphia

Etching, 1920

Size: height, $9\frac{3}{4}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.





758. CURTIS BUILDING, *Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.



759. 13TH AND CHESTNUT STREETS
Philadelphia. The Good Mayor's Portrait

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



760. SOGNO MIO, NO. I

Etching, 1920

Size: height, 10; width, $11\frac{7}{8}$ inches

Private plate, etched for

John F. Braun, Esq., Merion, Pa.

761. SOGNO MIO, NO. II

Etching, 1920

Size: height, 10; width, 11 7/8 inches

Private plate, etched for
John F. Braun, Esq., Merion, Pa.



762. WILLIAM PENN'S GRAVE

At Jordan's

Etching, 1920

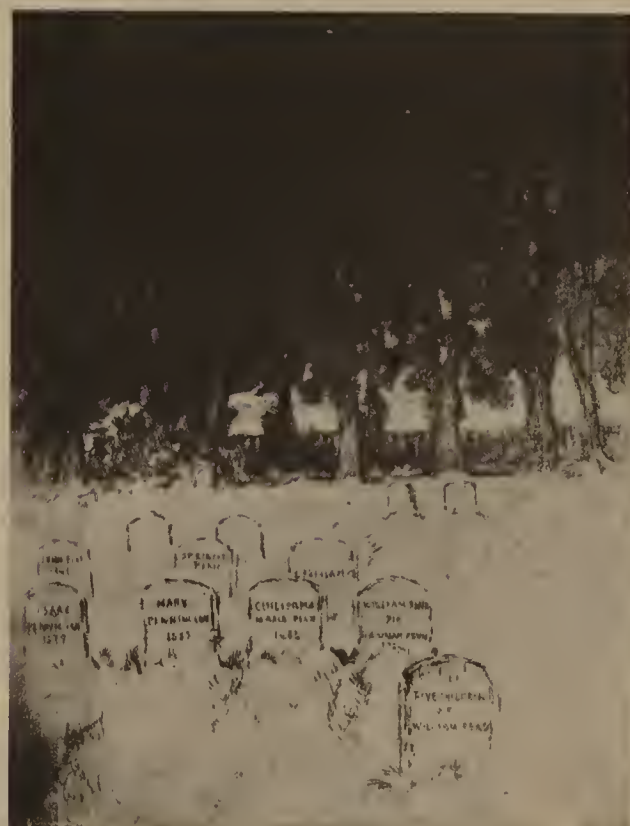
Size: height, 10 1/2; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.

This plate was executed at an earlier date, but has always been associated with this late Philadelphia series.



763. PHILADELPHIA, *From Lemon Hill*

Etching, 1920

Size: height, 8; width, 9 7/8 inches

Plate exists

Edition: probably fifty proofs

L. C.





764. BUILDING THE SKYSCRAPER
Philadelphia

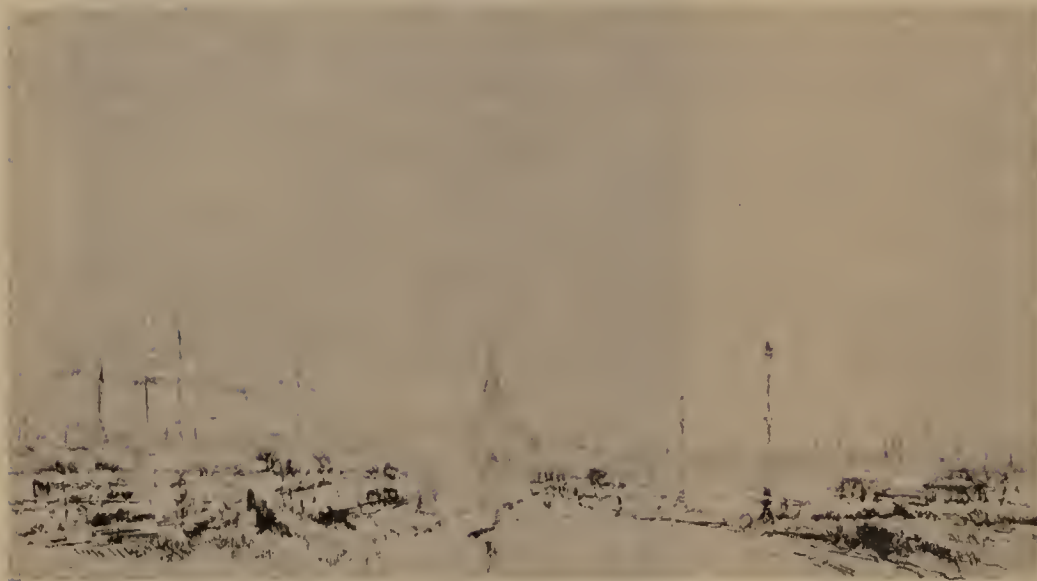
Etching, 1920

Size: height, $9\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



765. PHILADELPHIA
From League Island

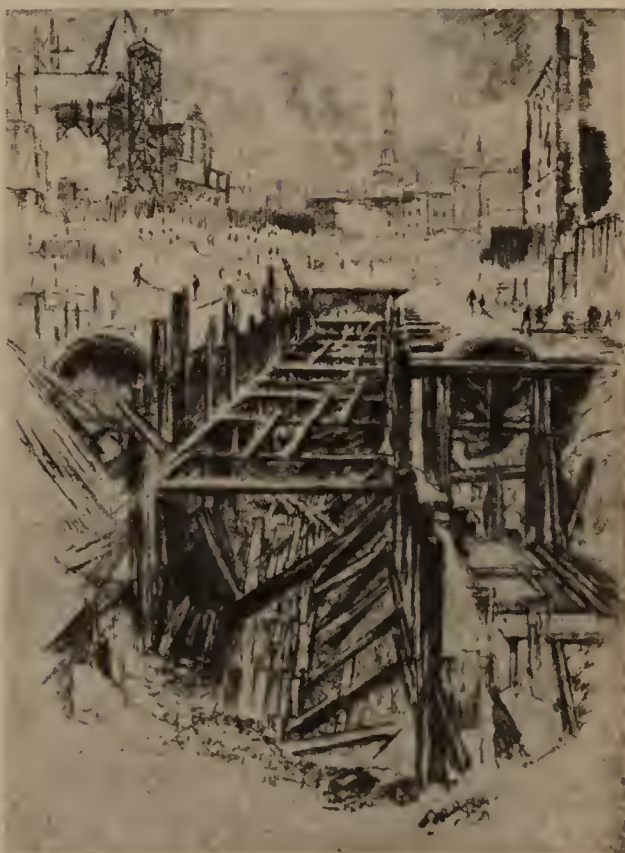
Etching, 1920

Size: height, 6; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



766. SUBWAY EXCAVATIONS

Etching, 1920

Size: height, 11; width, 8 inches

Plate exists

Edition: probably thirty proofs

767. INDEPENDENCE SQUARE, *Philadelphia*

Etching, 1920

Size: height, $4\frac{7}{8}$; width, 4 inches

Plate exists

Edition: probably forty proofs

L. C.



768. POLO GROUNDS, *New York*

Etching, 1921

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably thirty proofs

L. C.



769. EXCAVATIONS

42nd Street and Park Avenue, New York

Etching, 1921

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





770. WARSHIP COMING IN

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs



771. SOLDIERS' AND SAILORS'
MONUMENT

Riverside Drive, New York

Etching, 1921

Size: height, 5; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



772. THE THREE TOWERS

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

773. NEW YORK, *From the Little Garden, Brooklyn*

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



774. THE STATUE, 1921

Etching, 1921

Size: height, 5; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



775. THE CUNARD BUILDING

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably thirty proofs

L. C.





776. NOT NAPLES, BUT NEW YORK

Etching, 1921

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



777. NEW YORK, *From Ellis Island*

Etching, 1921

Size: height, 5; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



778. ARCHWAY, *Municipal Building*

Etching, 1921

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

779. THE STEAM SHOVEL

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs



780. DOWN THE BAY

Etching, 1921

Size: height, 5; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



781. THE NEW STOCK EXCHANGE

Etching, 1921

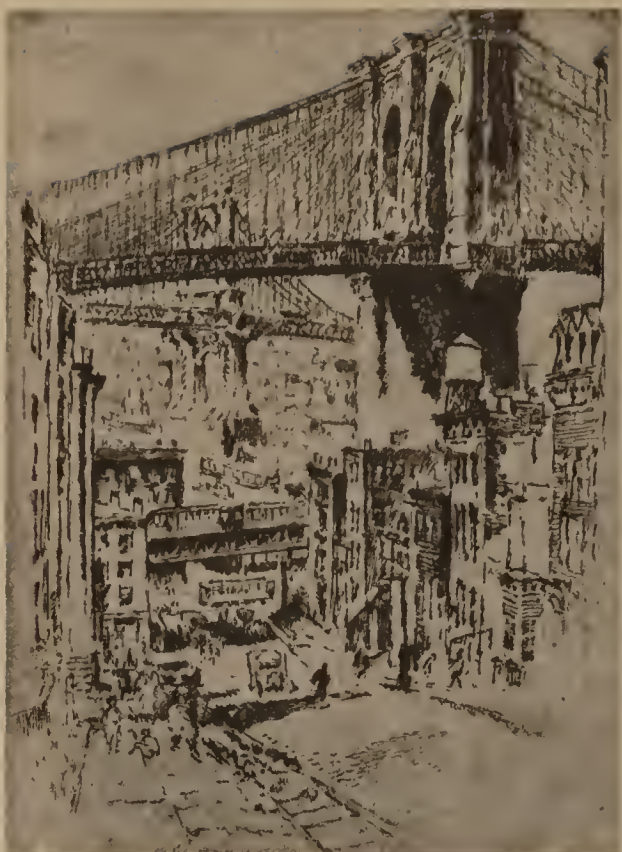
Size: height, 9 $\frac{7}{8}$; width, 6 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





782. THE BRIDGES, *From Brooklyn*

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

See frontispiece, proof from the original plate.



783. THE BRIDGES, *From Beneath*

Etching, 1921

Size: height, 7; width, 10 inches

Plate exists

Edition: probably twenty proofs

L. C.



784. CHERRY HILL

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.

785. THE WOOLWORTH, *Through the Arch*

Etching, 1921

Size: height, 9 $\frac{7}{8}$; width, 6 $\frac{7}{8}$ inches

Plate exists

Edition: probably two hundred proofs. One hundred and fifty of the edition were printed in Germany, these proofs were numbered from 1 to 150.

L. C.



786. THE LEVIATHAN

Etching, 1921

Size: height, 5; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.



787. THE "PLAZA," *From the Park*

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs





788. FROM THE LOWEST TO THE HIGHEST

Etching, 1921

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



789. THE ELEVATED

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.



790. BROOKLYN BRIDGE AT NIGHT

Aquatint, 1922

Size: height, $7\frac{1}{2}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.

791. THE WAY UP TO THE WOOLWORTH

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably forty proofs

L. C.



792. TRINITY CHURCHYARD

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.



793. THE BAY, *New York*

Aquatint, 1922

Size: height, $7\frac{1}{2}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.





794. LIBERTY TOWER, *New York*

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs



795. MUNICIPAL BUILDING

Etching, 1921

Size: height, 7; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



796. SNOW, *From Brooklyn Heights*

Aquatint, 1922

Size: height, $7\frac{1}{2}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

797. NEW FISH MARKET

Etching, 1921

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



798. THE WHITE WAY

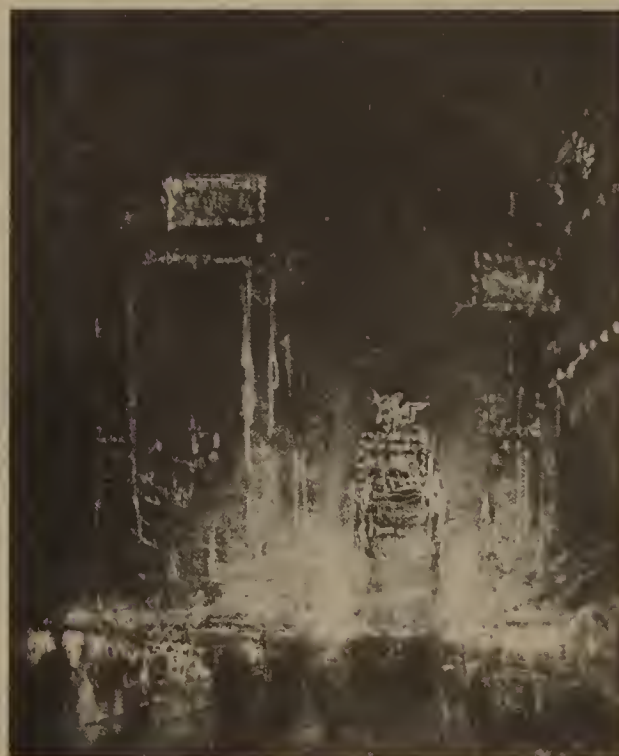
Aquatint, 1922

Size: height, 9; width, $7\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



799. THE CLIFFS, NIGHT

Aquatint, 1922

Size: height, 7; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





800. THE BRIDGE

Etching, 1923

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably one hundred and fifty proofs

Etched from memory at a talk on etching

L. C.



801. TOWERS AT NIGHT

Aquatint, 1922

Size: height, $7\frac{3}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



802. NEW YORK STOCK EXCHANGE

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Private plate, etched for the
New York Stock Exchange

L. C.

803. THE CONCRETE CONVEYOR
Edison Plant, Brooklyn

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



804. HUDSON AVENUE COMPLETED
Brooklyn Edison Co.

Etching, 1923

Size: height, 9; width, 13 inches

Private plate, etched for the
Brooklyn Edison Co.



805. GENERAL OFFICE BUILDING
Brooklyn Edison Co.

Etching, 1923

Size: height, 12; width, 10 inches

Private plate, etched for the
Brooklyn Edison Co.





806. SETTING COLUMNS

Edison Plant, Brooklyn

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.



807. HUDSON AVENUE

FOUNDATIONS, *Brooklyn Edison Co.*

Etching, 1923

Size: height, 9; width, 12 inches

Private plate, etched for the
Brooklyn Edison Co.

L. C.



808. AN ORGY OF BUILDING

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

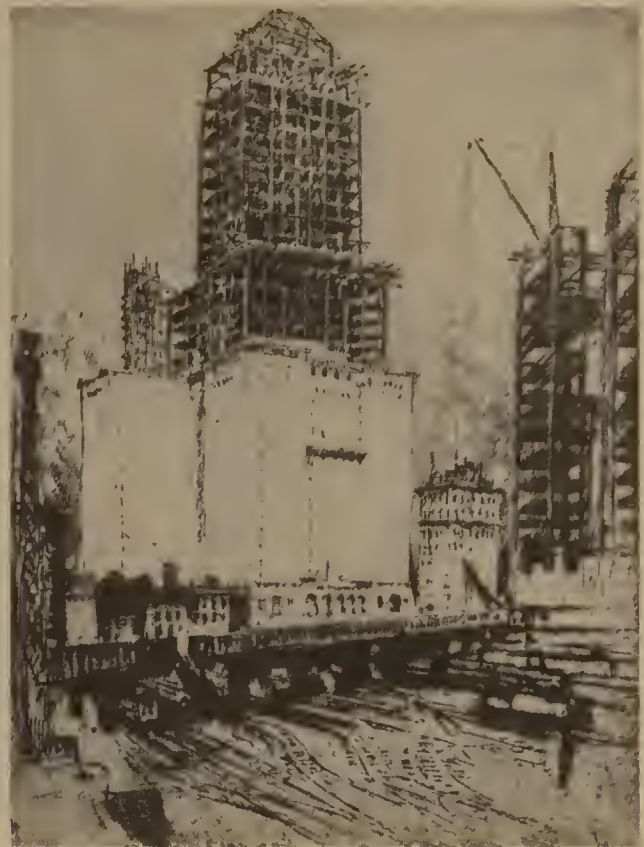
809. LODGINGS FOR GENTS

Etching, 1923

Size: height, $11\frac{3}{4}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



810. HUDSON AVENUE UNDER CONSTRUCTION, *Brooklyn Edison Co.*

Etching, 1923

Size: height, 10; width, 12 inches

Private plate, etched for the
Brooklyn Edison Co.



811. MADISON AVENUE

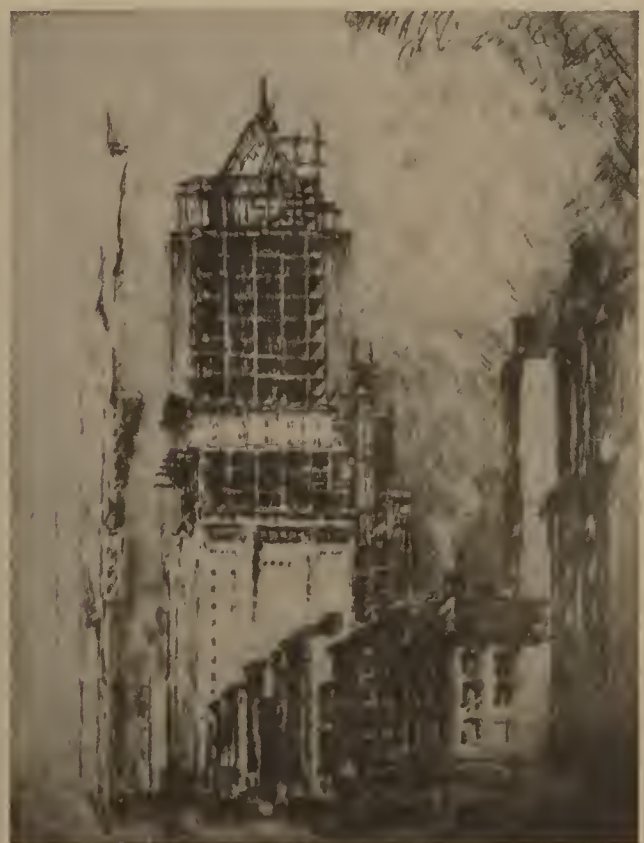
Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





812. THE TIMES ANNEX, *From 40th Street*

Etching, 1923

Size: height, 12¼; width, 9¼ inches

Plate exists

Edition: probably forty proofs



813. OUT OF MY BROOKLYN WINDOW

Etching, 1923

Size: height, 9¼; width, 12¼ inches

Plate exists

Edition: probably thirty proofs

L. C.



814. REBUILDING BROADWAY

Standard Oil Building

Aquatint, 1923

Size: height, 12¼; width, 9¼ inches

Plate destroyed

Edition: probably thirty proofs

L. C.

815. THE LATEST TOWER

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



816. CONCRETE TOWER

Washington Cathedral

Etching, 1923

Size: height, $9\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



817. STANDARD OIL BUILDING

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





818. MADISON AVENUE, *Fraternity House*

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



819. THE NAVE, *Washington Cathedral*

Etching, 1923

Size: height, $8\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Private plate



820. THE FOUNDATIONS AT THE
CATHEDRAL, *Saks Building*

Etching and drypoint

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably sixty proofs

L. C.

821. THE CHOIR, *Washington Cathedral*

Etching, 1923

Size: height, 12; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



822. WASHINGTON CATHEDRAL

From the Park

Etching, 1923

Size: height, 9 $\frac{7}{8}$; width, 11 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



823. BUILDING IN CONSTRUCTION

Saks, Fifth Avenue

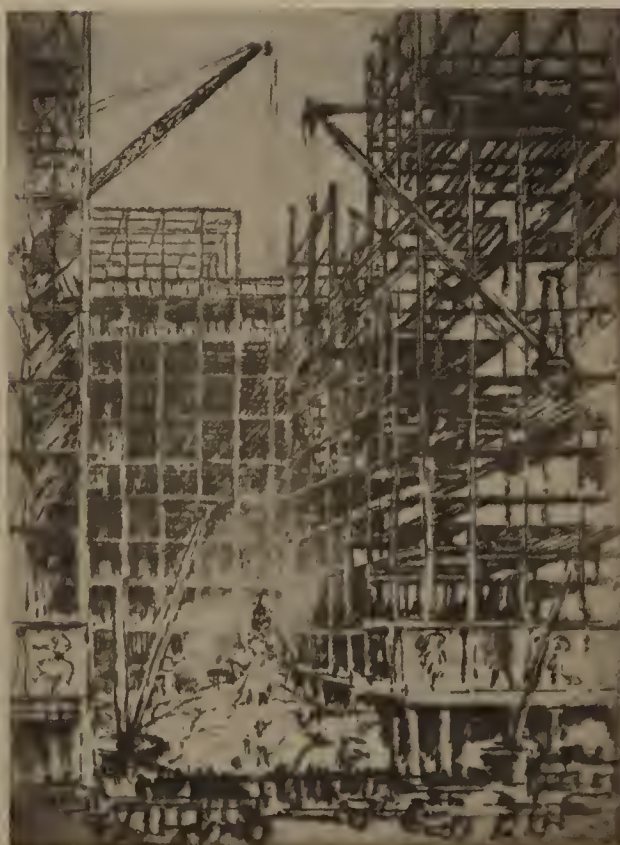
Etching, 1923

Size: height, 12 $\frac{1}{8}$; width, 9 $\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





824. BUILDING NEW YORK
Seventh Avenue

Etching, 1923

Size: height, 12; width, 9¼ inches

Plate exists

Edition: probably forty proofs

L. C.



825. HARLEM RIVER

Soft ground, 1923

Size: height, 7; width, 9¾ inches

Plate exists

Edition: probably twenty proofs

L. C.



826. THE PORTICO, *Pennsylvania Station*

Etching, 1923

Size: height, 12⅛; width, 9⅛ inches

Plate exists

Edition: probably thirty proofs

L. C.

827. THE TELEPHONE AND TELEGRAPH
FOUNDATION

Etching, 1924

Size: height, $12\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Private plate, etched for
McKenzie, Voorhees and Gmelin

L. C.



828. FROM WEST STREET

Etching, 1924

Size: height, 7; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



829. BUILDING A POWER HOUSE

Etching, 1924

Size: height, 14; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





830. HOTEL MARGARET, *Brooklyn*

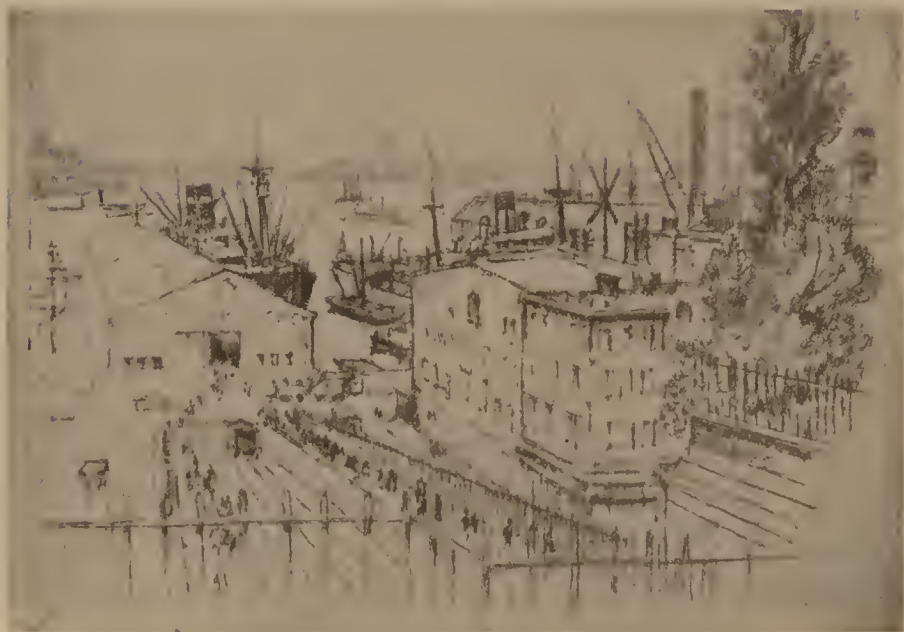
Etching, 1924

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably twenty proofs

L. C.



831. THE DOCKS, *From Columbia Heights*

Etching, 1924

Size: height, 7; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



832. MONTAGUE TERRACE
Children Skating

Etching, 1924

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

833. FERRY HOUSE, *From Pierrepont Street*

Etching, 1924

Size: height, 10; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



834. SHIPPING, *From Columbia Heights*

Etching, 1924

Size: height, $6\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



835. THE GREATEST "MOVIE" IN
THE WORLD

Etching, 1924

Size: height, 7; width, $9\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





836. NEW YORK, *From Grace Court*

Etching, 1924

Size: height, $7\frac{3}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



837. PINEAPPLE STREET

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



838. THE DESERTED FERRY

Etching, 1924

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

839. PIERREPONT PLACE

Montague Terrace

Etching, 1924

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs



840. WILLOW STREET, *Brooklyn*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



841. THE HEIGHTS, *Brooklyn*

Etching, 1924

Size: height, 7; width, $9\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs





842. FROM CLARK STREET TO
WALL STREET

Etching, 1924

Size: height, $8\frac{7}{8}$; width, $7\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



843. GRACE CHURCH AND COURT

Etching, 1924

Size: height, 6; width, 10 inches

Plate exists

Edition: probably seventy-five proofs

L. C.



844. PLYMOUTH CHURCH

Etching, 1924

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

845. THE TUNNEL, *Montague Terrace*

Etching, 1924

Size: height, $9\frac{1}{4}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



846. FALL RIVER BOATS
GOING OUT

Etching, 1924

Size: height, $5\frac{1}{8}$; width, 10 inches

Plate exists

Edition: probably seventy-five proofs



847. ORANGE STREET, *Brooklyn*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





848. FRONT STREET, *Brooklyn*

Etching, 1924

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



849. COLUMBIA HEIGHTS, *From Fulton Ferry*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



850. THE UGLIEST BRIDGE IN
THE WORLD

Etching, 1924

Size: height, $8\frac{7}{8}$; width, $12\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

851. WALT WHITMAN'S HOUSE

Camden, New Jersey

Etching, 1924

Size: height, $5\frac{1}{2}$; width, $6\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



852. UNITED FRUIT BOAT

Etching, 1925

Size: height, $7\frac{7}{8}$; width, $5\frac{3}{4}$ inches

Etched for frontispiece in "The Adventures of an Illustrator" (Edition de Luxe), published in 1925.

L. C.



853. THE BIGGEST OF ALL

Telephone and Telegraph Building

Etching, 1925

Size: height, $9\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.





854. CAISSONS ON VESEY STREET

Etching, 1924

Size: height, 14; width, 9½ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

APPENDIX



65a. ABAZZIA, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed



91a. COAL WHARVES ON THE SCHUYLKILL

Etching, 1884

Size: height, 5; width, $11\frac{5}{8}$ inches

Plate destroyed



120a. START OF THE COACHES

Etching, 1886

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

179a. ROOFS, COSNE

Etching, 1893

Size: height, $4\frac{3}{4}$; width, $3\frac{1}{4}$ inches

Plate destroyed



283a. THE PORTICOES, *Pall Mall*

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed



295a. STUDIO BUILDING

Etching, 1904

Size: height, 8; width, 6 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



The etchings listed here are principally trial proofs of plates, never published, which are in the collection of the Library of Congress. Those marked with an asterisk (*) are subjects which have been published but were not available for reproduction.

1880

A REVOLUTIONARY HOUSE
FOX CHASE INN, NO. 1
LETITIA COURT
PORTRAIT OF A GENTLEMAN

*RED HORSE INN YARD
TENTH AND SARGEANT STREETS

1881

CHEW HOUSE
STENTON, *From the West*

1882

*THE GRANDISSIMES
*ENTRANCE TO LURAY CAVE, *Virginia*

1883

*ARCHWAY, *Siena*
LITTLE VENICE
OLD HOUSES ON THE ARNO, *Florence*

1884

GHETTO—OF AMSTERDAM, *After Lalanne*
HAARLEM

Published in "Holland and Its People," by Edmondo de Amicis. G. P. Putnam's Sons, Publishers.

1885

DOORWAY, *Venice*
GRAND CANAL, *From the Academy*

1885 (*Continued*)

INTERIOR OF ST. PAUL'S
VENICE, *From the Sea*

Published in "Landscape," by Philip Gilbert Hamerton. Seeley & Co., Publishers.

1886

*STATION, HIGH STREET, *Kensington*
*TROCADERO, *London*

1887

CHARING CROSS BRIDGE, NIGHT
*OLD MILL, *Near Fontainebleau*
ST. MARTINS AND THE PORTICO

1890

LONDON STREET, NIGHT
TRACKS AND SIGNALS, *London Station*

1893

*DRURY LANE
*WESTMINSTER
Aquatint

1896

*BELOW LONDON BRIDGE
Aquatint
*BLACKFRIARS BRIDGE
Penny Steamboats
Aquatint

1896 (*Continued*)

*CHARING CROSS AT NIGHT

Aquatint

FLEET STREET, *Up to St. Paul's*

LION BREWERY, NO. I (THE)

Aquatint

LION BREWERY, NO. II (THE)

Aquatint

*ST. PAUL'S, *From the River*

Aquatint

1903

BANK STREET STATION

BELOW WATERLOO BRIDGE

*THE GAIETY, *From Drury Lane*

MILE END ROAD

NEAR THE PALACE

SAVILE CLUB

ST. PAUL'S CHURCHYARD

STREET IN KENSINGTON

WATER GATE, *Buckingham Street*

WHITEHALL COURT, *Over Waterloo Bridge*

1904

DALTON'S WORKS, *Lambeth*

IN BUSHEY PARK

LONDON SKYSCRAPER

PARK GATE

1905

APSLEY HOUSE, *In Hyde Park*

BAYSWATER ROAD

DENT'S SHOP

FOREIGN OFFICE, *From the Lake*

1905 (*Continued*)

GRANT RICHARD'S SHOP

*LINCOLN'S INN SQUARE

METROPOLE RESTAURANT

NEAR BUCKINGHAM STREET

NEAR LINCOLN'S INN

CUMBERLAND TERRACE, NO. II

SCAFFOLDING, *Northumberland Avenue*

STONEHAM'S BOOK SHOP

ST. ANN'S, *Soho*

1906

IN THE PARK

*SHAFTESBURY AVENUE

WAREHOUSES ON LOWER THAMES

1907

STREET BY SAN MACLOU

1908

STANDARD OIL, *Staten Island, No. II*

1910

SUNSET, *Bradford*

LOADING STEAMERS, *Duisburg*

RHINE WORK CASTLES

1911

*COPPER AT CARDIFF

LANDORE, *Saturday Afternoon*

WELSH MILL

1915

LOWER BROADWAY, NO. II

1919

CONCRETE TOWERS, *St. Louis*

PENNSYLVANIA FERRY DOCK

Hudson River

TERMINAL (THE), *St. Louis*

WEST SHORE, FERRY DOCKS

Hudson River

1920

REAL ESTATE TRUST DOORWAY

Philadelphia

1921

CONEY ISLAND

1922

LOWER NEW YORK

Aquatint

As we checked over the Pennell etchings in private and Museum Collections for the preliminary arrangement of our titles, we found that Pennell's titles varied in different Catalogues. We therefore made it a rule to ascertain the first titles he used on the publication of his prints and to accept and follow these as correct, having his authority. It is to make identification easier, to prevent any confusion on the part of collectors and students, that we have, for example, in Nos. 460, 461, and 463, printed *San Maclou* as it was in earlier Catalogues, including the Grolier. We might also point out certain inaccuracies due to conflicting entries in Catalogues or illegible writing on prints.

Title No. 1, should read *Dingman's* instead of *Digman's*; No. 61, *Mercato* instead of *Mecato*; No. 76, *Piazza* instead of *Plazza*; No. 235, known as *Furnwalls Inn* should be *Staple Inn*, No. 2; No. 319, should read *Castle of Cervantes* instead of *San Cervantes*.

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